WISDOM

THE MAGAZINE OF KNOWLEDGE AND EDUCATION

HISTORIAN ARNOLD J. TOYNBEE

Portrait by Karsh of Ottawa

TWENTY-SEVENTH ISSUE

THE HISTORIAN, CIVILIZATION, AND WORLD HISTORY

AND OTHER TIMELESS ARTICLES MAGNIFICENTLY ILLUSTRATED

LIMITED EDITION

PUBLISHED BY THE WISDOM SOCIETY

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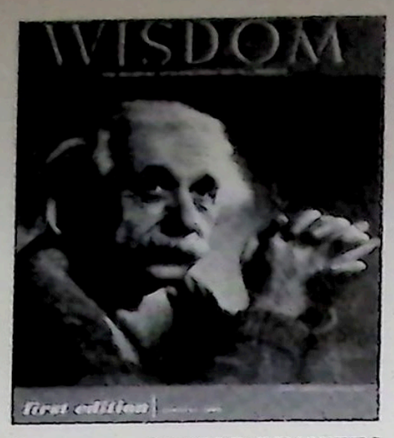

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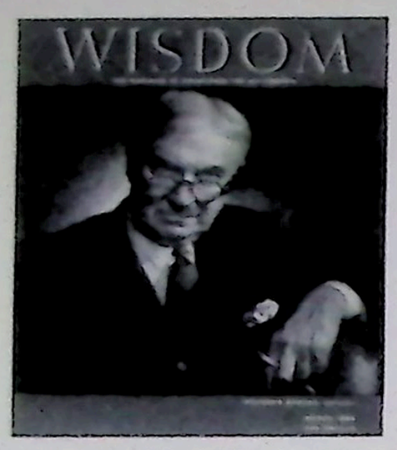

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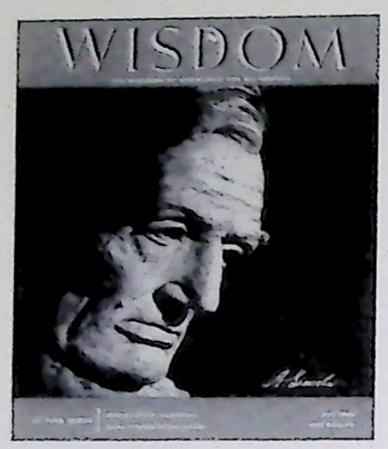

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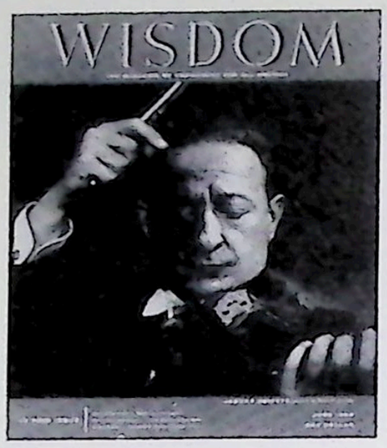

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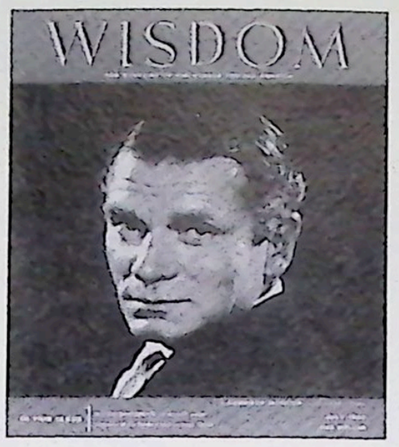

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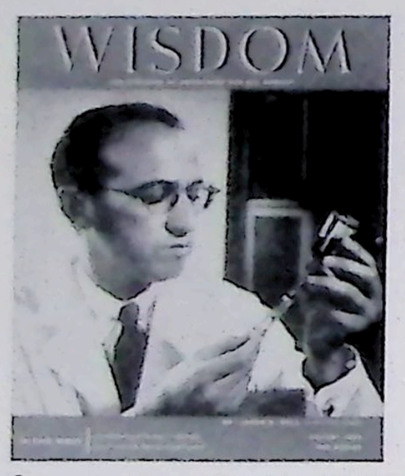

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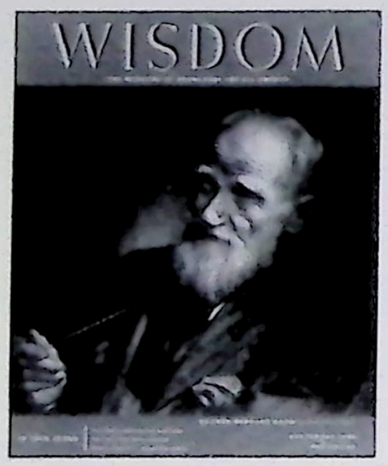

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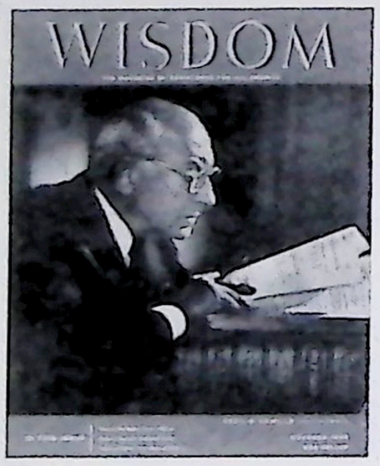

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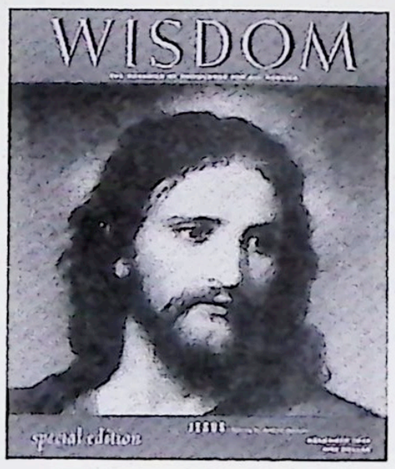

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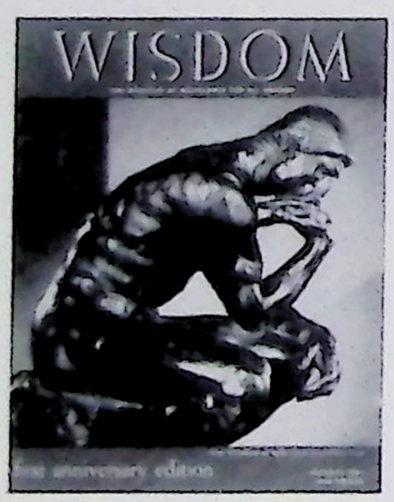

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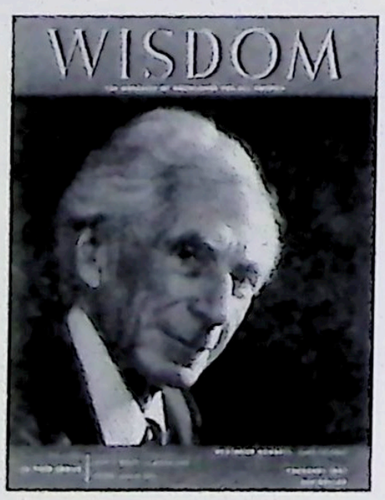

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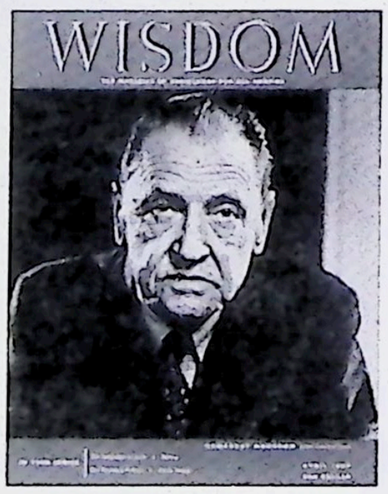

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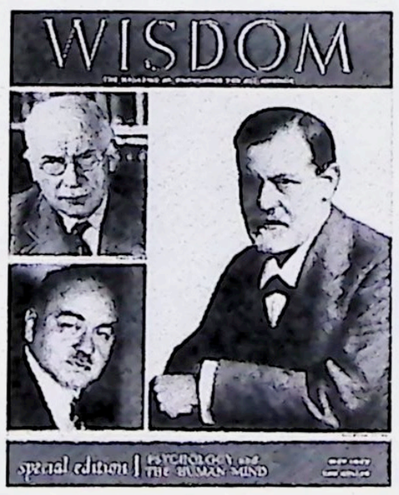

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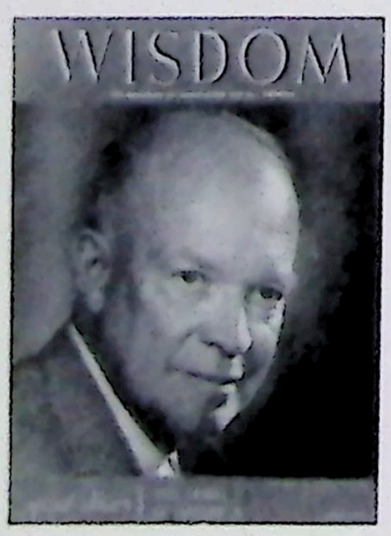

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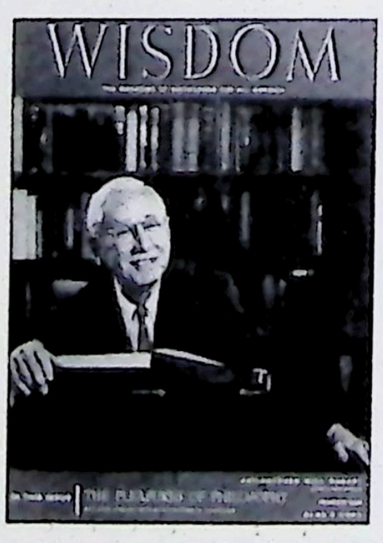

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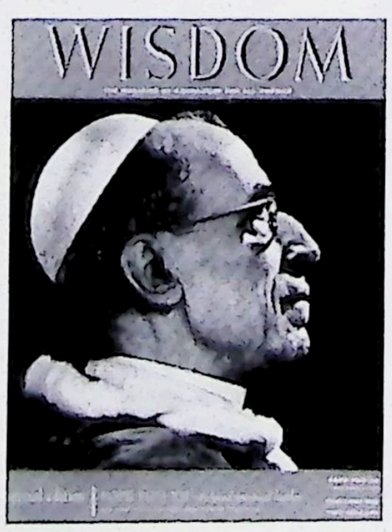

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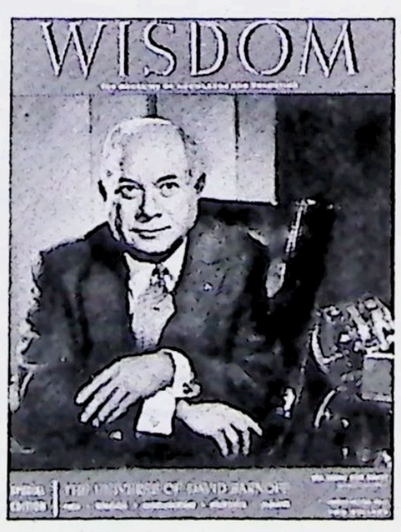

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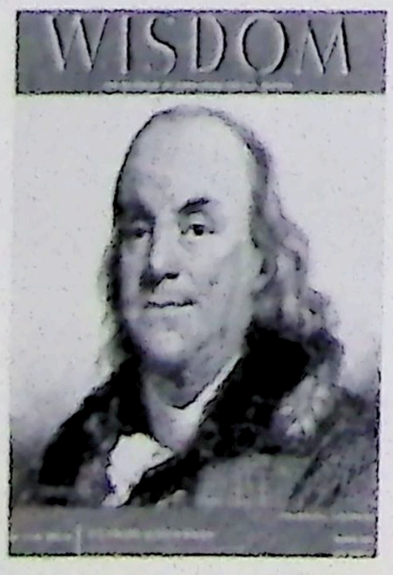

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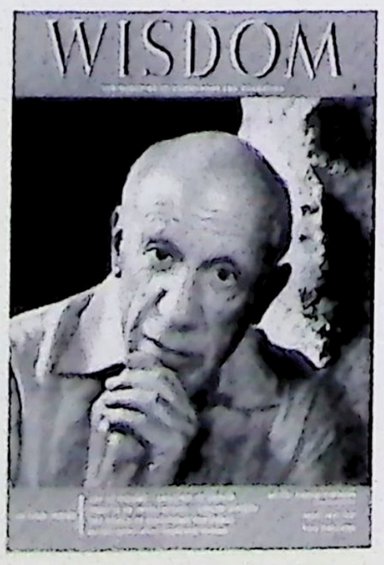

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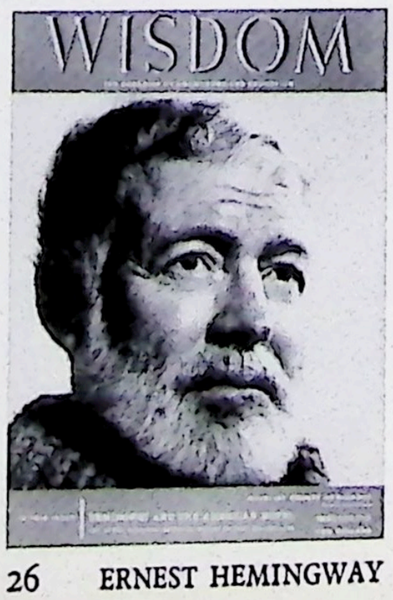

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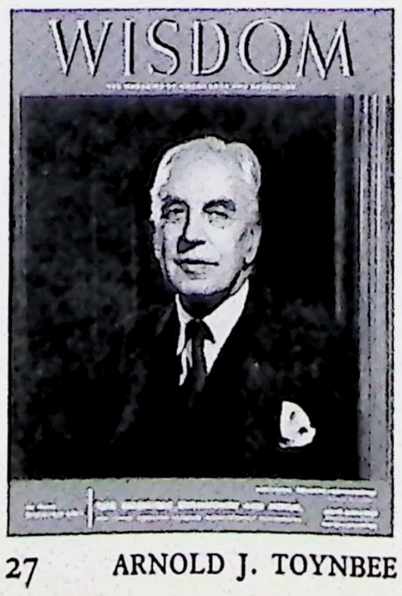

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WISDOM

THE MAGAZINE OF KNOWLEDGE AND EDUCATION

LEON GUTTERMAN
EDITOR AND PUBLISHER

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BETTY-JANE LANG, *Editorial Director*
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THE WISDOM SOCIETY

FOR THE ADVANCEMENT OF KNOWLEDGE, LEARNING AND RESEARCH IN EDUCATION

WHAT IT IS AND WHAT IT DOES FOR YOU

THE WISDOM SOCIETY FOR THE ADVANCEMENT OF KNOWLEDGE, LEARNING AND RESEARCH IN EDUCATION is a non-profit educational organization dedicated to the advancement of American adult education and to the highest aspirations of the human mind and spirit. It is not a commercial business operated for profit. It was established exclusively for educational purposes and devotes its income wholly and solely to furthering its educational objectives. Like colleges and universities, THE WISDOM SOCIETY operates completely in the field of public service through education and it has won its way to world-wide renown through sheer merit of accomplishment. It has a distinguished record of service to the nation.

WHY WAS IT CREATED?

As a vital educational force, THE WISDOM SOCIETY was founded to make knowledge reasonably available, more easily and more economically accessible to all; to preserve and strengthen the great ideas and ideals of the human mind in order that we might continue to enjoy the benefits which they have contributed to our American way of life and to the enrichment of civilization; to encourage people to read widely, think deeply, and feel intensely about the world and men. Today, when education is so much needed in the world, THE WISDOM SOCIETY renews its devotion to these objectives and ideals.

THE WISDOM SOCIETY strives to develop and extend a person's mind to where he is ready and eager to carry on his education under his own initiative—challenging him to his best achievement. It provides constant stimulation for the building of a firm educational foundation and the fullest use of a freely inquiring mind. THE SOCIETY has accepted the immense task of preserving, improving and enriching American educational standards. Against the pressures of materialism, opportunism, sensationalism, and anti-intellectualism, THE SOCIETY stands firm in its noble aims and high ideals, and nurtures the important idea that the education of our citizens is our most priceless resource.

IS THE ORGANIZATION INDEPENDENT?

THE WISDOM SOCIETY is completely independent and occupies a position of unusual freedom. It is not related to or connected with any other publishing company, commercial business, educational institution, philanthropic foundation, or religious group. It is non-sectarian, non-political, non-controversial, and is free from the controls of needing to slant editorial policies to the judgment and the prejudices of businessmen, advertisers, and pressure groups. THE SOCIETY furthers the practice of American democracy by recognizing no barriers of race, color, or creed. It encourages and stimulates people to direct their lives in constructive ways, bringing into operation a more extensive program of national education through editorial freedom.

DOES THE SOCIETY PUBLISH WISDOM?

THE WISDOM SOCIETY maintains a permanent editorial staff to research, write, illustrate, edit and publish WISDOM MAGAZINE, and to conduct research studies in all fields of knowledge: Art, Biography, Economics, Education, Government, Health, History, Law, Literature, Medicine, Motion Pictures, Music, Philosophy, Psychology, Religion, Science, Sociology, Television, Theatre, Travel, World Affairs.

WHAT RESEARCH DOES THE SOCIETY DO?

THE SOCIETY takes the world's knowledge and wisdom for its province. The articles and pictures in its magazine, WISDOM, represent many thousands of man hours of endless research work through the world's public and private libraries, scientific museums, art galleries, historical archives, colleges, universities, educational institutions, photographic studios, government bureaus, and private collections on every conceivable subject—research work done on a world-wide scope by WISDOM editors, writers, researchers, photographers, artists, illustrators and contributing authorities and specialists in all fields of knowledge and education. WISDOM is a magazine that requires such exhaustive research, writing, illustrating, and editing that its accomplishment is beyond the means and facilities of the average magazine—and far beyond those of individual readers. Through the pages of WISDOM MAGAZINE, which is available only to its Members, THE SOCIETY presents the treasures of the world's knowledge and wisdom for the benefit of those men and women who regardless of educational, social, or economic background find pleasure and satisfaction in continuing their educational and cultural development. WISDOM MAGAZINE does not carry any advertising. Its articles and pictures are of lasting interest and permanent worth.

HOW DOES ONE BECOME A MEMBER?

WISDOM MAGAZINE is not sold on newsstands or in bookstores—it is available only by membership in THE WISDOM SOCIETY. Membership in THE SOCIETY is a golden opportunity. It will pay you rich dividends. Annual Membership is $15. This is not a subscription payment. It enables THE SOCIETY to carry on its educational research in all fields of knowledge, and to bring to its members the great treasures of the world's wisdom through the pages of WISDOM. Membership includes a full year's subscription to WISDOM MAGAZINE plus all other benefits and privileges of THE SOCIETY (not obtainable elsewhere) at no extra cost.

WHAT ARE MEMBERSHIP BENEFITS?

Members of THE WISDOM SOCIETY are entitled to such other benefits as the privilege of purchasing —at prices far below those offered to Non-Members —(1) any single issue of WISDOM; (2) WISDOM Statuettes of The Thinker; (3) WISDOM Binders. THE SOCIETY also distributes free of charge hundreds of thousands of copies of WISDOM to educators, teachers, students, clergymen, schools, colleges, and universities in the United States and throughout the world.

Accept our invitation to become a member of THE WISDOM SOCIETY, and join with us in advancing knowledge, learning and education. We have every reason to believe that WISDOM is worthy of your encouragement and deserves your hearty cooperation. It carries no advertising and is free from its distractions. It is the one inspiring magazine in America that stands out morally, intellectually, and spiritually, and the only magazine in the world dedicated to wisdom.

THE WISDOM SOCIETY would be proud to have you among its distinguished members. Your acceptance will be welcomed and appreciated. We will send you an attractive Membership Certificate of Honor. This will be inscribed with your name, and printed on fine paper ready for framing. It is something you will cherish and to which you will point with pride.

If you have a friend, relative, or business associate whom you would like to sponsor for Annual Membership in THE WISDOM SOCIETY, just send us the name and address, along with your check or money order for $15 for each person. Or, if you prefer, send no money. We will bill you. Your check can follow later. Be sure to include your own name and address. We will then mail to each of your friends not only a Membership Certificate of Honor carrying his or her name, but a beautiful gift card inscribed with your name announcing your Gift Membership.

HOW DO 3-YEAR MEMBERS BENEFIT?

A 3-Year Membership is $45. This amount assures Membership in THE SOCIETY for 3 years and all benefits and privileges, including your receiving WISDOM MAGAZINE for 3 years at no additional cost of any kind. If you would like to sponsor a friend or relative as a 3-Year Member, please send a check for $45 for each individual 3-Year Membership desired in THE WISDOM SOCIETY. Or, if you prefer, send no money. We will gladly bill you later.

As a 3-Year Member of THE WISDOM SOCIETY, you will receive absolutely free, in addition to the Certificate of Honor, the magnificent WISDOM Statuette of Rodin's world famous masterpiece of sculpture, The Thinker. (The regular price of this inspiring work of art is $50, and it cannot be purchased anywhere else in the world.) It is given free to 3-Year Members as a dramatic demonstration of one of the benefits of membership in THE WISDOM SOCIETY. Exquisitely created by master wood carvers under the direction of the nationally famous wood designer, Frank Gross, this WISDOM Statuette stands almost 10 inches high, weighs 2 pounds, and is 6 inches wide at the base. It is meticulously hand-carved in fine American walnut, with a hand-rubbed lacquer finish. Master craftsmen have applied a durable finish which will retain its beauty and lustre indefinitely. The bronze plate on the front of the base is handsomely engraved with the word "WISDOM." The WISDOM Statuette is authentic and faithful in every detail to the expensive original model awarded annually by WISDOM MAGAZINE to the world's greatest living men and women who have significantly contributed distinguished service to knowledge, education, and humanity. Collectors treasure it—for it combines ageless elegance and gracious warmth with modern usefulness. You will treasure this inspiring Statuette all your lifetime, count it among your family's most prized possessions, and you will enjoy it every day of the year as it enhances your home or office with its distinctive and permanent beauty.

THE SOCIETY WELCOMES YOU

THE WISDOM SOCIETY welcomes the support of all those who believe in the importance of this type of educational organization to the future of America. Members and others interested in THE WISDOM SOCIETY'S work may make gifts, endowments, or bequests of money, securities, or other property in any amount for "the advancement of knowledge, learning, and research in education." Please be assured that your gift will be gratefully received, carefully used, and long remembered. Gifts are deductible for income tax purposes as a contribution to a non-profit educational organization.

Will you share with us the realization of a noble purpose, and help us to spread the blessings of wisdom among all mankind?

To lack wisdom is no disgrace.
To lack the desire for wisdom is a pity.
But to desire wisdom and not know how to find it is a tragedy.

A LETTER FROM THE PUBLISHER

LEON GUTTERMAN, EDITOR AND PUBLISHER

A RESTLESS WORLD IS ALL ABOUT US—a world filled with busy, craving, straining little mortals that charge the daily life of our western world with anxiety and hurry. Many are greedy, grimy, gluttonous, money-mad and power-hungry blunderers wallowing in their own stupidities. How little they are! How fearful and unhappy! They need peace. They need wisdom. The chaotic state of the world is largely the result of our mental powers being wrongly directed. But in spite of all the sorry appearances of the world, it is worth saving. Humanity has come a long way since its jungle days. Our great need is to learn more about wisdom, for man cannot possess wisdom without bringing himself a great amount of happiness.

Learning is not without its effect upon the soul; it either lends its wings to bear it up to God, or leaves behind it tiny sparks, which little by little consume the whole being. If you would ascertain all the good you have derived from all those hours devoted to philosophers, historians, poets, novelists, biographers, or psychologists, ask yourself these questions: Since acquiring this knowledge, Am I wiser? Am I better? Am I happier?

Wiser?—That is to say, more self-controlled, less the slave of my passions, less irritated by small vexations, braver in bearing misfortunes, more careful to live for eternity?

Better?—More forbearing towards others, more forgiving, less uncharitable, more reticent in opposing the faults of others, more eager for happiness of those around me?

Happier?—That would mean more contented with my station in life, striving to derive all possible benefits from it, to beautify rather than to alter it? Have I more faith in God, and more calmness and resignation in all the events of life?

Wisdom grows. It never dies. It is the crown jewel of a happy life. It is permanent and abiding. It inspires man to be his best. From wisdom you come forth with spirit refreshed, and with a renewed sense of power. When you have wisdom you possess the priceless gift. Wisdom alone can enrich every human motive, beautify every act, dignify every lowly, lonely duty. Only wisdom can see through the tangled, sordid-seeming, foolish, evil behavior of others. Wisdom is intelligence in action.

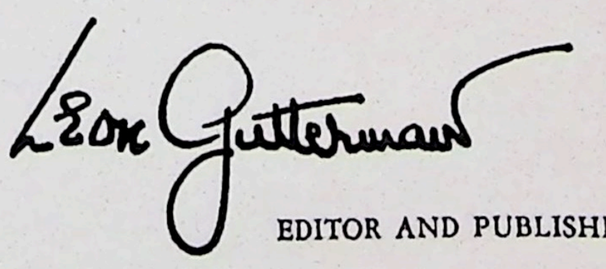
Wisdom believes that the essential goal of life is to live and to live worthily and properly. With wisdom your life will reach its highest and achieve its best. To try to dethrone wisdom from its place in the universe is the supreme folly of man; to try to understand it better, more intelligently, and more sympathetically, is humanity's supreme wisdom. If only we would allow wisdom to reign in our hearts and lives, directing our thoughts and actions, what a transformation there would be in this sorely perplexed and troubled world!

Wisdom paints the earth with color and makes the world a wonderland of beauty. Wisdom shines upon the human heart and transfigures it, dispelling the dark and evil things, doubts and fears, encouraging the good things: faith, love, integrity, hope, courage, patience, generosity, kindness, and investing them with a new radiance. When we open our windows to the sunshine, it comes in, bringing beauty and health and life. And when we open our hearts to wisdom, just as simply as we open our windows, it comes in, and in that light we grow in the grace and the love and the power of God, and find ourselves possessed of the abundant and victorious life.

Wisdom is the peace beyond the reaches of reason. Wisdom is the friendship of God. Wisdom is the gentleness of love, breathing good will. Wisdom is the calm of a trusting child in the storms and griefs of life. Wisdom is the quiet assurance of the pilgrim journeying to the city of God. Wisdom is tranquility in the valley of the shadow of death.

What a privilege to be a lover of wisdom! How sad, how immeasurably sad, it is to have lived this earthly life and never to have experienced the heavenly! A person who believes in wisdom and lives his faith has no wants. He seeks no occasion to exploit his fellow men. Neither is he exposed to the temptations and snares into which wealth often lures its owners. His daily supplies are drawn from God's bountiful stores. He is content with adequate food, clothing and shelter, for he knows that the excesses of the rich only bring misery upon them. Besides, he is free from the cares and anxieties that continually harass the ungodly. Therefore, the lover of wisdom is more at ease with what God allows him than the covetous can ever hope to be with their ill-gotten gain. Godliness, wisdom, and contentment bring peace and happiness to the soul.

What more can one want?



EDITOR AND PUBLISHER

Toynbee by Karsh

TOYNBEE

master historian of world history

by Tangye Lean

What drives an historian to write history? Nothing but the overwhelming impression made upon him by the survey of past times. He is forced into an attempt to reconstitute the picture for others. An historian is a being in strong emotion, trying to convey his emotion to others.

ARNOLD BENNETT

THE AUTHOR OF A GREAT BOOK often takes a more obvious physical imprint from his thought than Arnold Toynbee has done. By the end of the last war his lean and distinguished appearance might have classed him as one of those elder officials of the Foreign Office in whom acquaintance with policy has heightened reserve into a dominant character trait. His geniality in conversation, and the smile of his grey-green eyes, had a touch of unreality; underneath seemed to lie something like foreboding, or at least anxiety of the kind which had slightly disordered his sparse white hair. But if the visitor had left his impressions at that, he would have been unable to account for the subtle and pervasive current of strength running unexpectedly through him to wake his finely shaped hands into clear, incisive gestures. And if our visitor left the Foreign Office with an afterthought about Arnold Toynbee's hands, he might suddenly have realized that they were an artist's hands, or perhaps even a prophet's—and that would, probably, have been the end of his attempt to form a coherent picture.

Born eleven years before the end of the nineteenth century, Arnold Toynbee grew up in an atmosphere which had the authority of permanence. The Bible, the study of history, and the classics were its foundations. Gibbon contributed if not urbanity, at least a certain sense of breadth and ease. Toynbee won a scholarship to Winchester, where he read the classical set-pieces, including Thucydides, with the concentration and lack of disturbing insight that set-pieces demand. By now he had learned to express his feelings in Greek elegiac verse, and from Winchester he won a classical scholarship to Balliol. In Edwardian Oxford he extended his reading, solidified his landmarks, and won the appropriate degree for classical examinations passed with orthodox brilliance. To this his College added a Fellowship; but before he took it up on the eve of the First World War he had two important experiences.

The year in which Toynbee graduated saw the works of Bergson, delayed by translation, sweep into Oxford in an abrupt and surprising flood. They came to Toynbee's own intellectual world "with the force," he has said, "of a revelation." And what was revealing was not simply the intelligibility of a universe dissected with French clarity and Jewish intuition. Bergson claims that there are two automatic distortions in our thinking about life: we protect ourselves from the continuously disintegrating and re-forming flux which is its reality by isolating out the "present moment" and static "periods" from the past. The habit has been forced on humanity by preoccupation with a bare living to be earned from the rearrangement of dead objects. But the consequent mechanical "cramp" of minds which have successfully tackled the material world with a technique of isolation and abstraction is misplaced in considering life itself, where to be realistic we need the help of evolution, psychology and our deepest intuitions.

Bergson points in fact to chasms of assumption beneath the floor of the nineteenth century; his philosophy gives Toynbee his first coherent picture of impermanence, and spreads out later like a kind of dye in his mind, influencing his sense of values, suggesting clues for further research, coloring even his style of exposition. If direct quotations from *L'Evolution Créatrice* itself are rare twenty, or thirty, or forty years later in *A Study of History*, it is because the book has fused into the whole structure of Toynbee's thought.

At the end of 1911—he was now twenty-two—he went for a nine-month tour of Greece, travelling on foot in Crete and the Athos Peninsula, as well as among the inland areas. Once, as he turned the corner of a mountain at the eastern end of Crete, he stumbled on the ruins of an eighteenth-century villa built by a Venetian grandee just before the hold of Venice on the island gave way to the Turks'. Analyzing the strange sensation he had as he successfully "placed" the building, he realized that although this was a piece of modern western architecture, built here by western hands, it seemed precisely as dead, as remote less than two centuries after its demise, as the Minoan palaces at Cnossos and Phaestus which he had been inspecting a few days previously. So "thalassocrats," he reflected in his Anglo-Greek terminology, shared death in common when separated by three thousand years, and verses ran through his head—as verses and classifications regularly jostle for position in him at moments of historical emotion. For mortality was here at its most impressive when over a vast period,

In due time, one by one,
Some with lives that came to nothing, some with deeds as well undone,
Death came tacitly and took them where they never see the sun.

But Browning had by now brought nineteenth-century England to his mind, aligning a third "thalassocracy" with the other; for if Venice had managed to keep her grip on Crete for four and a half centuries, that was at any rate longer than his own country had yet ruled over the earliest of her dominions. Toynbee felt a chill in the atmosphere of his baroque ruin; it was a *memento mori* for Britannia as much as for the Doge and Minos.

He had to be back at Oxford for the Michaelmas Term, but there was time to bring with him more than the tremendous con-

firmation which first-hand experience of a culture always gives to its admiring student. The conversations he overheard in Greek cafés about the foreign policy of Sir Edward Grey gave him the beginnings of a sense of political relativity; and as he watched the Balkans lining up for war (he was himself arrested as a spy for crossing a viaduct), as he saw the Austro-Hungarian Imperial Army dawdling in uniforms cut to the mode of 1848 and dyed with the blacks and ethereal blue of the Quattrocento, he again felt a hint below the surface of the changes prepared by time.

Back in the quietness of Balliol, he took up his Fellowship, specialized in Ancient History, and a year later married a daughter of Gilbert Murray. In another year the war had broken out, and he left his studies for the long immersion of five years practical work for the Government. Editing a Blue Book under the direction of Lord Bryce, working on Turkish affairs in one Intelligence Department after another—this kind of experience, shared since then by so many intellectuals, had its profound effect on Toynbee, but was less immediately decisive than the fact of the war.

It was in March 1918, as the Third and Fifth British Armies were cut down by fifty German divisions, that the sense of an impending collapse of Western civilization reached its height; and now Thucydides and Lucretius, whom he constantly re-read, were big with a meaning that he had not seen when they were academic texts. So war in the fifth century B.C. had "eaten away the margins of ordinary life"; so Lucretius, writing more than a century after Hannibal's invasion, knew precisely the emotional defense of the individual confronted by a succession of mass offensives: *Nil igitur mors est ad nos neque pertinet hilum.* (Therefore death is nothing and concerns us not a whit.) "I shall never forget," he writes in 1921, "how those lines kept running in my head." And the thought that had begun to form in him outside the Venetian grandee's villa in Crete took a more definite shape. In the historians of the nineteenth century there must have been something radically inaccurate—their vision of history as a single track mounting, with dips and loops, but mounting purposefully to the heights on which we lived, must have been as distorted by unreflecting egotism as accounts of the solar system before Galileo and Copernicus, or of zoology before Darwin. An enormous, unperceived "egocentric illusion" had been at work, feeding on industrial and democratic assumptions less obvious to ourselves, but quite as misleading as the military and administrative bias of the Latin historians or the pyramid-Pharaonic horizon of the Egyptians. And if, almost overnight, Thucydides and Lucretius could be recognized as contemporaries instead of ancestors rigidified in a remote point of time, did not this open up the possibility of a revolutionary and more complex approach to history?

But one more turn was needed to the screw prizing up the foundations of a nineteenth-century education before Toynbee would face the task which a break-up would impose on him personally. First the smoke of war had to clear, and that process seemed to be happening in the optimism of the Peace Conference as it assembled in Paris with himself buried in the Middle East Section of the British Delegation. In a more desolate sense, but perhaps more lucidly than anywhere else (with the possible exception of Spengler's *Decline of the West*, which Toynbee has not yet read) the smoke of war had already cleared in Valéry's post-war essays. Here, with a poet's brevity and the immaculate logic of a mathematician, we are shown the culture of the West as a doomed liner from which we can see the wrecks of previous vessels scattered on the ocean floor, and see them no longer with the blasé curiosity of sightseers but as passengers on a sister-ship whose sirens have just announced that we shall join them.

A curious and lovable detail which we must notice in Toynbee's mind at this turning point is his devotion to maps and timetables. There are maps showing exactly where he found himself in Greece and Turkey between January and September 1921, or setting out on a smaller scale his journey to Japan *via* Constantinople and back by the trans-Siberian railway. Psychologists would diagnose this as a defense, like the learning of foreign languages, against a threatened loss of security, and they would no doubt make this diagnosis the more confidently on noting his behavior at (say) 12 a.m. on a January day in 1930, at Omsk. Here and at that moment he takes out his pocket-map with a greater need of support than in England (where his habit is still dogged enough to incur the ridicule of his family), for he finds against his hopes that Omsk is actually further east than Bombay, and to argue, as he does, that the degrees of latitude "are paraded in less open order" in the north than at the Equator, is a comfort which deadens but quite fails to cure the disorder he feels at still being in the wilderness eight days from his goal of Victoria Station.

We need not pursue other examples of Toynbee's resort to maps to imagine his reaction on seeing, whether through Valéry or his own sufficiently prepared eyes, this vision of a doomed liner listing towards the hulks of earlier wrecks. *Nous ne pouvions les compter*, writes Valéry, we *were* unable to count them; but thanks to an industrious generation of archaeologists the count had now become possible. That was, of course, the least of the possibilities in this situation that struck Toynbee. What was needed after a count was a reconstruction of the courses before shipwreck, an analysis of the crucial errors which sent them down, a sorting to discover whether it was the same kind of reef they had all struck. A chart of this kind could do two things: it could give an indication, but perhaps no more, of the point in our own course which we had reached; more certainly by ringing round the fatal errors, it could tell us what corrections to make to our course—if there was still time to make any—before we joined the forerunners who had gone blindly down.

It is fair to present the genesis of *A Study of History* in this purposive light. Besides being a man of his generation impatient at the sterilities of the detached academician, Toynbee is profoundly a moralist and Christian, determined in a crisis to help his fellow men. One can see this peeping through the reserve of his private life when, for instance, as a young man investigating the minorities crisis in the Near East, he struggles on the Yalova jetty south of Constantinople for the lives of refugees from Greek terrorism, moved beyond bearing by that typical atrocity of our age, the official order which drags a family into separation from its father or husband. Faced by the more massive threat of a collapse in civilization, his desire is to save his fellow men alive if possible, and to save their souls if it is not.

He differs rather unexpectedly from many scholars who have mastered a mass of facts, for the process of mastery gives insight into trends which shape the material, and the more concentration is focused on these trends the more completely does the specialist believe in their power, until he is forced to the conclusion that they are all-powerful and his universe an automatic mechanism. The attitude finds its climax in Spengler's statement that the collapse of the West "is obligatory and insusceptible of modification . . . our choice is between willing this and willing nothing at all." But in Toynbee an opposite tendency can be traced. As a young man, enthusiastic at discovering patterns common to the Hellenic world and our own, he is inclined to believe them inevitable, to hint even at the possibility of a morphology of civilizations (which is what Spengler produces). On reflection and after research Toynbee becomes cautious; he recognizes the virtual impossibility of prediction in human affairs—even though he remains tempted to try it; he learns from the psychologists that "cures," which amount to restorations of freedom, are achieved

by a conscious recognition and mastery of tendencies which control the neurotic only in so far as they are unrecognized by him. Above all, as his personal religion gains strength, which it appears to do in the published volumes of *A Study of History*, he insists on the freedom of the human soul to decide its own destiny. Today it is no longer caution which dominates Toynbee, but a positive demand that we should accept responsibility for the fate of our civilization. In religious terms, his function in handing a map to the ship's company on the eve of disaster is to give them more clearly their freedom of choice.

At the age of thirty-three, as he jotted down the plan of the book on half a sheet of notepaper, Toynbee realized that it could scarcely work out at less than two million words, or about twice the length of *The Decline and Fall of the Roman Empire*, which took Gibbon twenty years. With the research into the data of the known civilizations, he might with the utmost determination hope to finish it in his old age, sometime in the nineteen fifties, assuming always that catastrophe had not overtaken us. There were other personal problems, such as a living to be earned for his family, and a reputation to be lost—no negligible sacrifice—among orthodox historians who would feel themselves challenged by the undermining of their traditions.

A further difficulty almost doubled the effect of the rest. Just as his thought, as we noticed in Crete, is profoundly imbued with a relativity which demands concentration at the same moment on two or more points widely separated in time, so in his life from the First World War onwards we find alternating activities and interests which have needed superb co-ordination to prevent a collapse from overloading.

Toynbee has used three separate "eyes" to find the data for *A Study of History*. The first, a traveller's eye, has contributed little direct material; very few of the hints quoted in this note on Toynbee's development can be found in *A Study of History*, which the naive reader overlooking one or two references might take for the work of a scholar-recluse. In fact, the sense of live bone and tissue which Toynbee conveys in a dozen different civilizations could only be given by someone who had spent several years in contact with them; nor, if he had remained in the West, could he have shed so completely the perspective of his fellow historians who see little more than Egypt and "the Unchanging East" beyond our own civilization and its ancestors. Toynbee has spent most time in Greece, studying the Hellenic, and in Turkey the Ottoman Societies; but he has also managed a bird's-eye view of the Near East generally for (according to his classification) the Islamic, Syriac, Iranic, Babylonic and Hittite Societies; he has travelled in Crete on foot among the faint shadows of the Minoan Society, visited Japan, Korea and China for the Far Eastern Society, India for the Hindu Society, and most cursorily of all, Russia for the Old Orthodox Christian Society. Articles written at high pressure in the trains have helped to pay his passage.

His second "eye," which he did not allow to droop, gave him automatically as a member of the Western Society a view of a civilization still living out some phase of its existence. Since the First World War ejected him from Oxford to survey the contemporary scene, he has done this continuously from choice, editing and largely writing with his own hand the massive annual volumes of *The Survey of International Affairs* for Chatham House, and publishing several minor studies on particular areas of international relations which interested him.

On his return from the Paris Peace Conference of 1946, which concluded his second long bout of war work, he began the editorship of a history of the Second World War. The writing-up of all this material has already been considerably longer than *A Study of History*, but the use of it as a measuring rod against which other societies can be laid was essential to Toynbee's method.

There has been a third "eye" and this, researching directly into the fabric of a score of civilizations other than our own, must have borne a greater strain than its colleagues. One is overcome sometimes in reading *A Study of History* by a kind of defensive dizziness which is not so much intellectual confusion, because Toynbee writes with clarity, as the fatigue of a sightseer who is in need of a rest from revelations which come too thick and fast. To select this material Toynbee must have had to be selective, to pick his way where the indications unmistakably led, and his determination must have had to be all the greater while holding two professorships, first in Byzantine and Modern Greek Language, Literature and History, and then in International History, as Research Professor, at London University. At the same time he has worked as Director of Studies at Chatham House.

But in its essentially individual nature, Toynbee's masterpiece is a contrast to the "joint-stock" products, encyclopedias and Cambridge Histories, which have been the work of many hands, and when all allowance has been made for the devotion of his wife and other helpers, the mere making of this book suggests that it will live as an example of human endurance and achievement stretched, on its particular plane, to the limit. If we take the crucial difficulty —the sheer length and scope to which at the age of thirty-three he decides to sacrifice his life—what unnerves us is that it is self-imposed. Toynbee has a diviner's intuition of his own strength; he accepts burdens which he can carry, but only just carry; it is the virtually impossible that seduces him. "To spin straw into gold thread," he protests, "to separate grain from chaff without a winnowing fan, and all the other impossible demands that are made upon the ingenuity of the heroines in fairy-stories, would not be more difficult than the task that now confronted me." The task here was to acquire a top hat for a Chrysanthemum Party, but it might have been the establishment of Mr. Nair's trans-desert bus service to Baghdad, or the goal of Constantinople considered from a Ford on an ox-track of the Great Balkan: provided only that it is possible, he will start bravely out, apprehensive of failure ("Would the poor thing ever start up? And should we lose our way and not have the energy to find it again?") but as secretly exultant as when in footnotes to the first volume of *A Study of History*, he refers ahead to sections more than a million words before they have been written.

We must notice, too, that while Toynbee welcomes a burden which he himself accepts at the risk of breaking his back, he takes prompt avoiding action from the blind external threat. Thus he accepts the calculable risks attached to the writing of his masterpiece, but discreetly, at the Munich Conference of 1938, sends the notes for the unwritten volumes to New York.

We conclude that the enormous difficulties to which Toynbee submits himself play a positive, "enabling" role; they liberate his creative power. But we cannot leave them at that. As a Christian, he is deeply aware of the significance of suffering in the New Testament, but again as a Christian he would not accept as complete an account of it which limited the consequent Redemption to individual terms or even to the earthly fate of a civilization. St. Augustine, who began to write *De Civitate Dei* after the sack of Rome by Alaric, and died while the Vandals encircled the walls of Hippo around him, was the instrument of something greater than himself; for personalities, in Toynbee's view, who have "succeeded in attaining self-determination through self-mastery find in the act that they cannot live and cannot die unto themselves"; however impossible their mission—even if it is to convert a species to a new way of life, which would mean the creation of movement where, by definition, there is a halt—they cannot rest until they have achieved the purpose for which they were sent into the world. ♦

A STUDY OF HISTORY

how the books took shape . . .
what the books are for

Arnold J. Toynbee

How did the plan of *A Study of History* take shape? The gist of it must have been in my mind by 1920, because I made my first deliberate attempt at writing it that summer. The first essay came to nothing, and no wonder; for I had tried to cast it in the form of a commentary on the second chorus—"That uncanny creature Man"—in Sophocles' *Antigone*. This false start was owing to an education in the Greek and Latin classics. Yet, without that education, I should never have had the idea at all; for what set me off was a sudden realization, after the outbreak of the First World War, that our world was just then entering on an experience that the Greek World had been through in the Peloponnesian War. That flash of perception had suggested to me that there must be some sense in which Greek history was not "ancient" but was contemporary with ours, and this would mean that Greek history and our history could be laid out side by side and compared with one another. But why had my classical education made me interested in the historical approach to the Greek Civilization in preference to the literary approach or the philosophical? This is a question which I can answer with certainty. It was because my Mother was an historian, and because she had fired me with her own love of History. Greek history was not particularly her line, but it had to be my line if I was to combine the love of History that I had been given by her with the Greek and Latin education that was still the staple at Winchester when I went to school there. So the germ of the idea of this book was planted in the writer's mind by his Mother at a very early stage in his own mental history.

My second shot at planning the book was made on the 17th of September, 1921, in the train between Adrianople and Nish, and this time I succeeded; for, by the end of that day, I had written down, on half a sheet of paper, a list of about a dozen headings; and

these headings stand, with very little change, as the titles of the thirteen parts of the book, now published in ten volumes. This time I had not deliberately set myself to make the plan. I had spent the day looking out of the railway carriage window, and the plan that I had jotted down at the end of the day had seemed to come of itself. If this partly accounts for my success this time, another reason for it is that I now also found a way into my subject. I got it from an Irish philosopher in California, F. J. Teggart, and Teggart had got it from Turgot. That great eighteenth-century man of genius had seen that, if one wanted to make a comparative study of History, one ought to start by trying to account for the local differences in the cultures of the living societies, and to work back into the past from this problem in the world of one's own day.

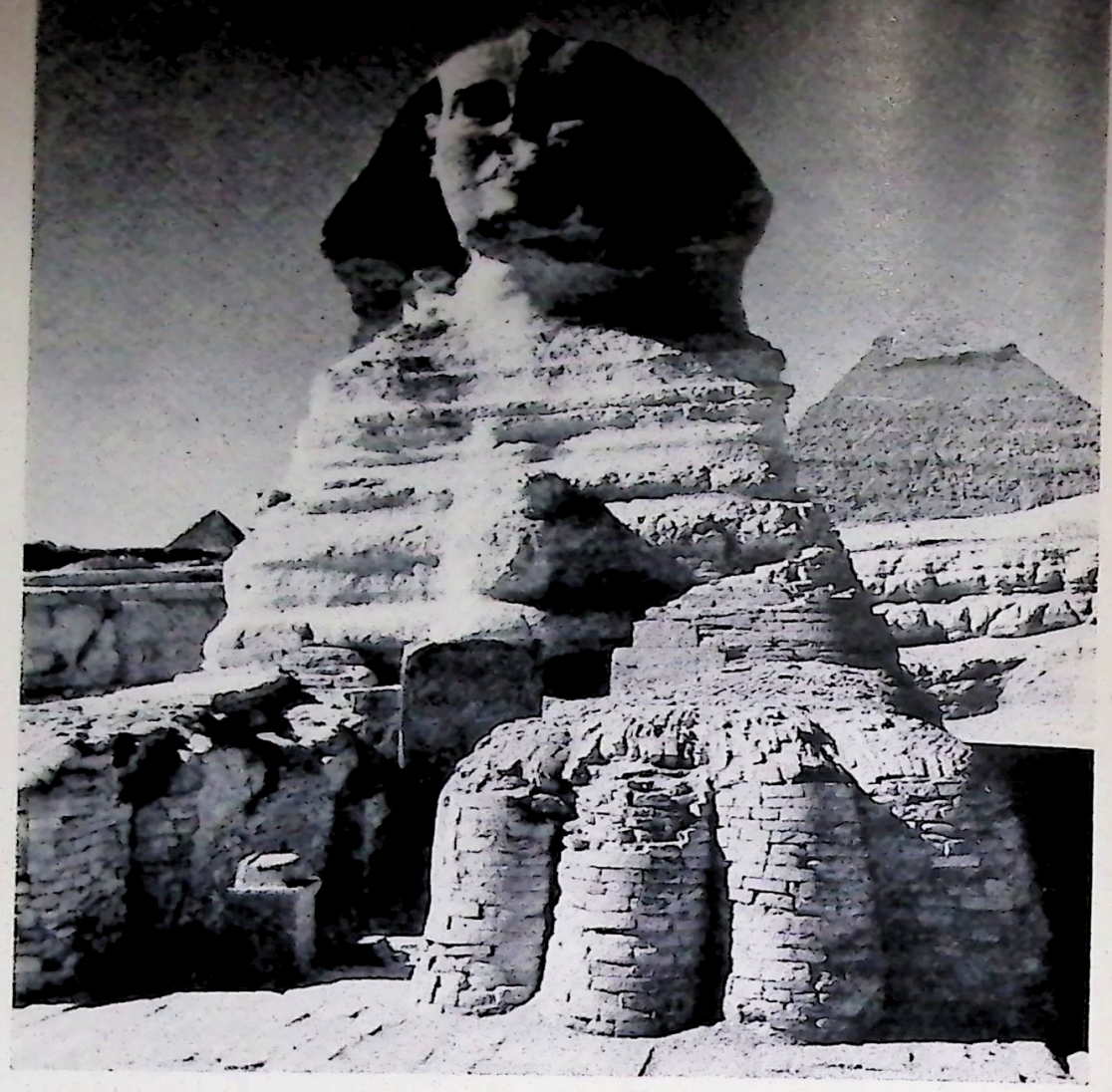
I now had my plan, but it was not until 1927–8 that I was ready to translate this plan into detailed notes for a book. I had to wait and work, because it was obvious that a comparative study of civilizations could not be based just on a comparison of the one into which I had been born with the one in which I had been educated. An acquaintance with Western history and Graeco-Roman history was not nearly enough for my purpose; and, though, by this time, Byzantine history and Islamic history had already risen above my horizon, I had to start from the beginning in learning the rudiments of the histories of India, China, Japan, and the pre-Columbian civilizations of Mexico and Peru. Meanwhile the archaeologists had been coming to my help by bringing back to light a number of buried and forgotten civilizations—the Shang culture in China, the Indus culture in Pakistan, the Minoan in the Aegean—but it was quite a task even just to keep track of all this pricelessly valuable new knowledge.

The notes for the whole book, which I wrote at last in 1927–8, were voluminous, but they never set hard. When after a journey round Asia in 1929, I began to write the book, the notes changed and developed as I went on. Volume VI, bringing me to the end of Part V, was published 41 days before the outbreak of the Second World War in 1939, and for the next seven or eight years I was wholly occupied with war-work, while the notes for Parts VI–XIII lay in safe-keeping in New York. If I had not had these original notes on my table when I started to write the rest of the book in the summer of 1947, I could never have finished the job; but, if these now twenty-years-old notes had not once again turned fluid, as, once again, they did, I could never have finished the job either; for at this stage large batches of the notes had to change almost out of recognition under the solvents of new knowledge and new experience. I should, indeed, have been unfit to finish the job if, in 1954, I had still seen History with just the same eyes as in 1927–8. But, in spite of these changes in detail, the plan made in 1921 still held firm; and this has been fortunate, as it has saved the book from losing its original unity. The only good reason for writing a book is because one's wish to write it is a master passion. The wish has to be masterful because the work is tormenting, as every writer finds. One writes for fun, but his fun is also hard labor. Of course, this does not mean that one's work has no purpose. A strong desire implies the presence of a strong purpose inspiring it—even though the latent purpose may not crystallize into consciousness till the work is well under way.

One of my purposes in writing *A Study of History* has been to throw my infinitesimal weight into the balance in which the historian's interest and activity is distributed between the study of History in detail and the study of it as a whole. In my belief, there is no fundamental or irreconcilable opposition between these two sides of an historian's work. One cannot be an historian without both taking general views and verifying particular facts. But each individual and each generation is apt to throw more weight into one of these two complementary scales of the historian's balance than into the other. The balance is always fluctuating and is therefore always needing to be readjusted; and, in the generation in which I happen to have been born, most Western historians have been throwing most of their weight into the study of details. They have been exploring the vast surviving archives of the local governments of our Western World, and they have therefore been apt to see History mainly as the documentary history of Western national states. This has been a valuable and admirable enterprise, and no historian who was in his senses could think of saying about it: "We have done what we ought not to have done." It might, though, perhaps be said of my generation of Western historians with more justice that "we have left undone those things which we ought to have done." As far back as I can remember, I have always felt that many of my seniors and contemporaries have become prisoners of the documentary wealth which they have opened up. It has been a generation in which historians have had keener eyes for the trees than for the wood; and, since the righting of the balance—on whatever side it may need righting at the moment—is a job that has perpetually to be done, I have felt a vocation to do something, in my own work, to help to bring the wood back into focus. This has been one of the purposes of the present book.

The need for re-directing our attention to a general view of History has also been borne in upon me by other things that have been happening in our time. While the students of medieval and modern Western history have been opening up our Western archives, the Orientalists have been winning new knowledge about the other living civilizations, and the archaeologists' new knowledge about civilizations that had not merely been "dead" but had been forgotten for centuries. All these different intellectual activities have been making magnificent additions to our stock of historical knowledge in detail, but they have been going their separate ways without much reference to one another. Why not try to bring them together? Why not try to take a synoptic view of all the civilizations that have been brought into our ken by the separate achievements of the archaeologists, the Orientalists, and the archivists? To make a shot at this synoptic view is another of the purposes of the book.

And then, lastly, there is a practical purpose which I have very much at heart. While, in the field of historical study, the archivists, Orientalists, and archaeologists have still been working almost out of touch with one another, in the field of practical life the World has suddenly been linked up into a single world-wide society by the technicians' feat of "annihilating distance." Civilizations which have developed very diverse traditions and diverse ways of life during the centuries for which they have been living in isolation have now suddenly been brought within point-blank range of one another. Their atomic missiles are now poised head to head, while their minds and hearts are still poles apart. We are all aware how dangerous this situation is for Mankind; we shall want to do anything within our power to ease it; and an historian has one thing that he can do. He can help his fellow men of different civilizations to become more familiar with one another, and, in consequence, less afraid of one another and less hostile to one another, by helping them to understand and appreciate one another's histories and to see in these local and partial stories a common achievement and common possession of the whole human family. In an age of atomic weapons and supersonic guided missiles, Mankind must become one family or destroy itself. And it *is* one family; it always *has* been one family in the making. This is the vision which one sees when one focuses one's gaze on the whole world today. I do believe that a synoptic view of History is one of the World's present practical needs. And I therefore also believe that any early work in this field will have proved its worth if it is rapidly superseded, as a host of fresh workers pours in to gather up the harvest. If this were to happen to my book, I should feel that it had succeeded beyond all my expectations. ♦

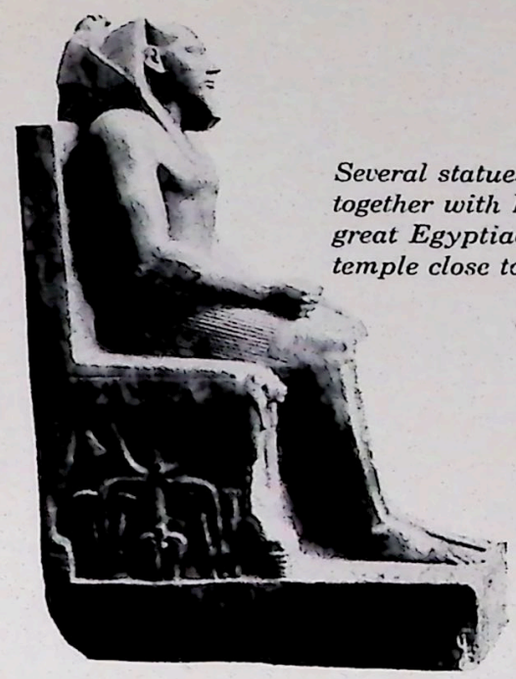


The Sphinx is credited to King Khafre, who reigned in 2850 B.C. during the IVth Dynasty "the zenith of Egyptiac history in the coordination of human labor in great engineering enterprises and in the spheres of political administration and art."

"The Egyptiac culture did not have to be literally disinterred, since it had left physical monuments that not only stood above ground but towered into the sky." Left and below: The soaring columns of the Temple of Karnak on the banks of the Nile.

EGYPTIAN

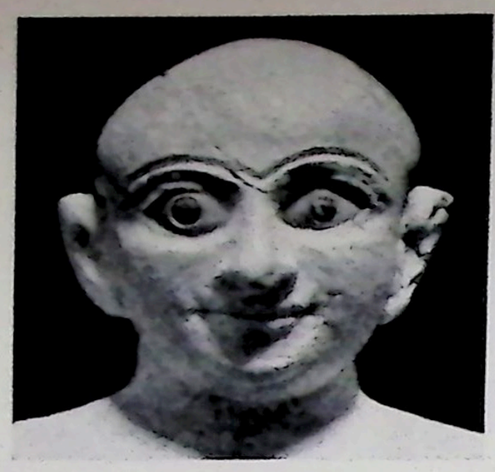
The pyramids "were erected by forced labour to render the Pyramid-Builders magically immortal . . . an effort so tremendous that the structure of the Society was irreparably overstrained."



Several statues of King Khafre, who together with King Cheops inspired the great Egyptiac age, were found in a temple close to the Sphinx.

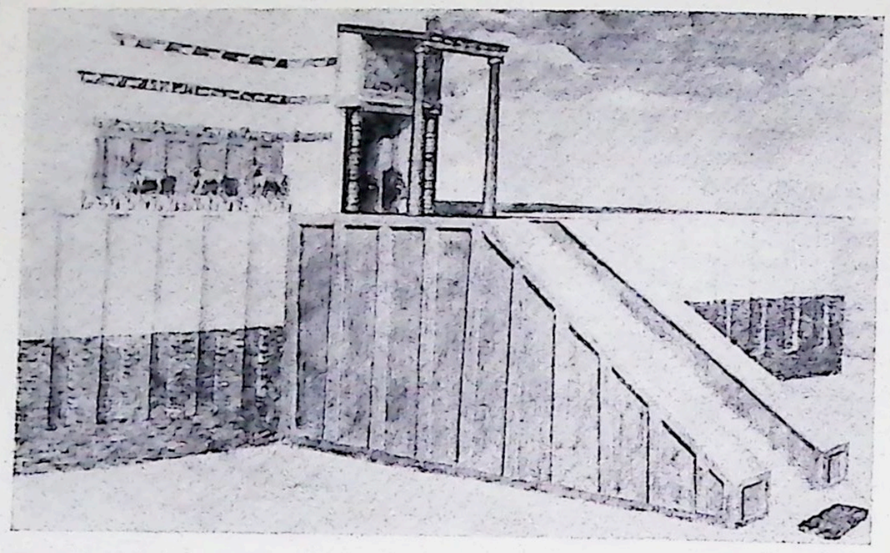
"In the 'Time of Troubles', when 'the land' turned 'round as doth a potter's wheel', all the endowments of the Pharaohs were swept away." Through Pharaoh's magnificent Avenue of Lions passed the Israelites on their way to the "Promised Land."

SUMERIAN



The Sumerians produced sculptures in which the size of the head was often disproportionate to that of the body. Eyes and eyebrows were inlaid with shell and lapis lazuli . . . "treasures that had been lying buried underground, wrapped in the napkin of oblivion, for hundreds and even thousands of years."

Over 4700 years ago the first standing figures appeared, which rarely exceeded four feet in height and were usually placed in temples to secure the favor of the god. Early carvings were cut from tufa or other volcanic stones, later carvings from hard limestone and diorite, a development probably due to an improvement in tools.



This reconstruction of a Sumerian temple of about 2900 B.C. recalls a people whose mythology told of "dynamic acts once performed by the hero Uta-Nepishtim who built his ark in anticipation of the Flood and kept her afloat when the great inundation came."

The Sumerian influence extended far westward from the Euphrates, and can be detected in the accomplishments of King Solomon, "the King of the hill-country of Ephraim and Judah, who surpassed in all his glory the oasis-queen of Sheba." Intrigued and attracted by his wisdom, the queen of Sheba traveled 1500 miles with a gift-laden camel caravan to "prove him with hard questions" at his sumptuous court.

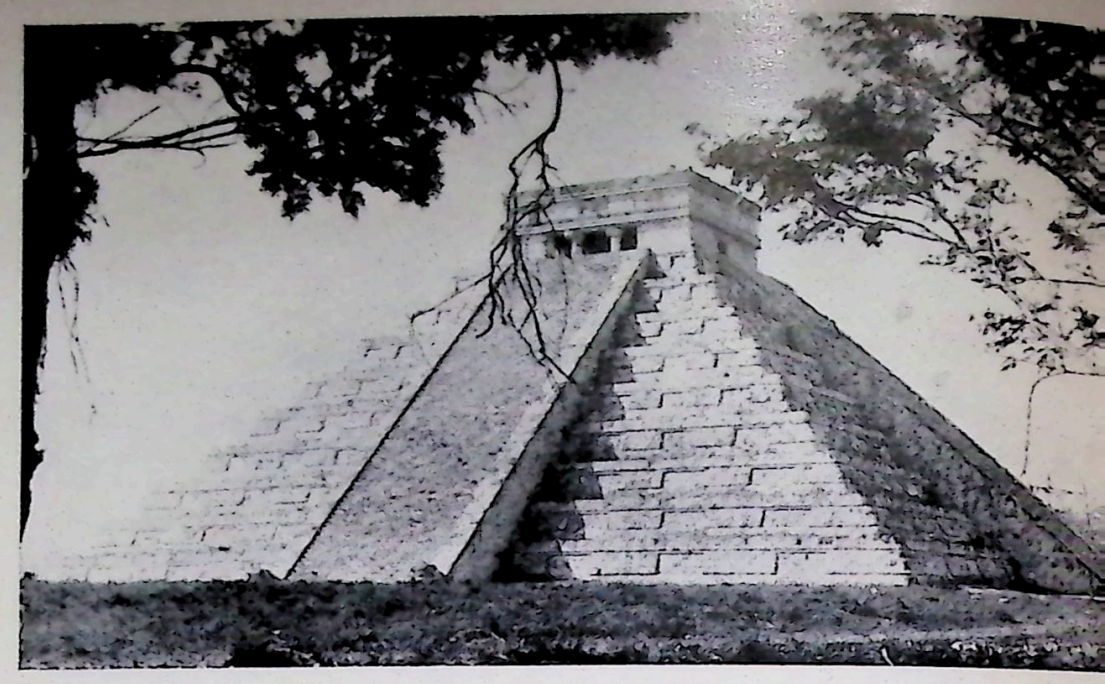
This ancient clay tablet was taken from the ruins of a temple in the city of Lagash. The inscription tells that Entemena, governor of the city, built a temple to E-Ninni, one of the Sumerian gods.

The seated statue of the Lady Sennuwy, from Kerma, is in black granite, and represents the progress of XIIth Dynasty art.

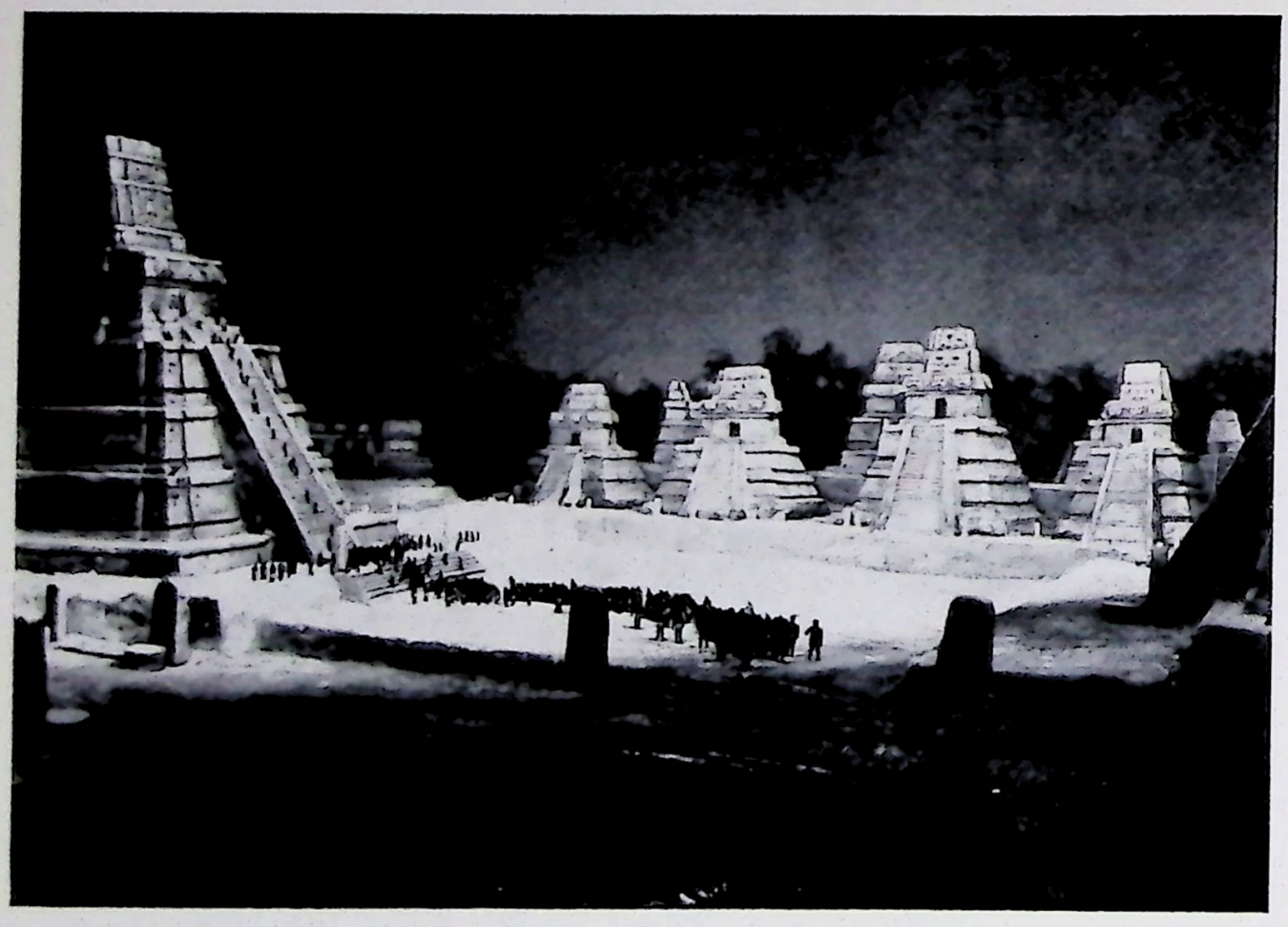
The increase in wealth led to the production of luxury items. Gold became widely used. A high standard of craftsmanship is demonstrated in this exotic jewelry, strikingly modern in design and created for a Sumerian queen.

MAYAN

The highest status in Mayan society was held by the Mayan priests, who influenced the development of Mayan art and civilization. Under their direction superb sculptures in stone were made throughout the land.



During the 13th century, the pyramid temple known as El Castillo—covering an acre of ground and rising 100 feet—was the principal center of worship in Chichen Itza, Yucatan. "The whole history of the Mayan civilization, in so far as it is known to us at all, is markedly pacific."



The city of Tikal, dominated by many temples, was one of the great Mayan cities, all of which obeyed a Central Government. "This Universal state was the so-called 'First Empire' of the Mayas, which came to a rapid and mysterious end in the seventh century of the Christian Era, after having flourished for two or three hundred years. The great cities of this empire, which lay in the rain-soaked country to the south of Yucatan in what are now the Republic of Guatemala and the British Colony of Honduras, were suddenly abandoned, one after another, to the tropical forest, in which their remains—long since engulfed and overgrown—are being discovered in our day by our Western archaeologists."

CHINESE

"The interregnum which followed the fall of the Empire of the Han in 220 A.D. was succeeded by an outburst of fresh life—first in the field of Art and afterwards in the field of Philosophy."

Dating from China's T'ang dynasty (618–906 A.D.), a prosperous and peaceful period in which painting and writing flourished, this limestone head of Buddha reflects Gautama's realization "that the extinction of desire is the means of self-release from the Sorrowful Wheel of Existence into a peace that passeth all understanding: the haven of Nirvana."

The Buddhist movement extended over a period of six centuries, reaching the height of its influence during the T'ang dynasty. This gilt bronze of Buddha is representative of that period.

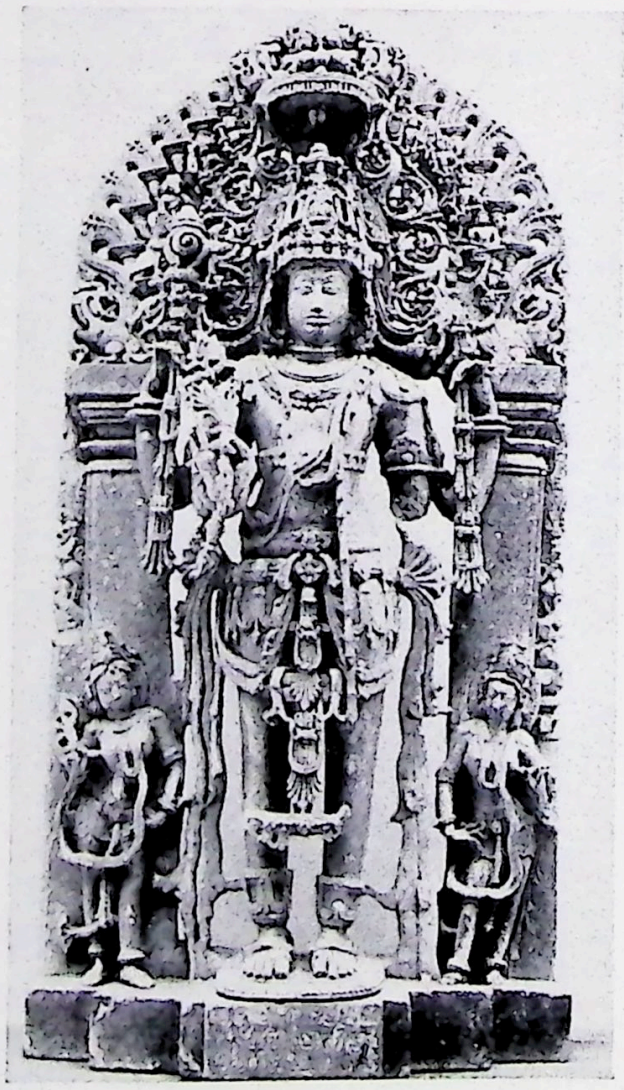
The Mongols galloped into China, made it their own domain, and began a brief though brilliant reign. "The Mongol Great Khan Qubilay completed the work of his Kin and Khitan predecessors by extinguishing the Sung dynasty altogether and reuniting the whole of the main body of the Far Eastern World under a barbarian domination."

INDIC

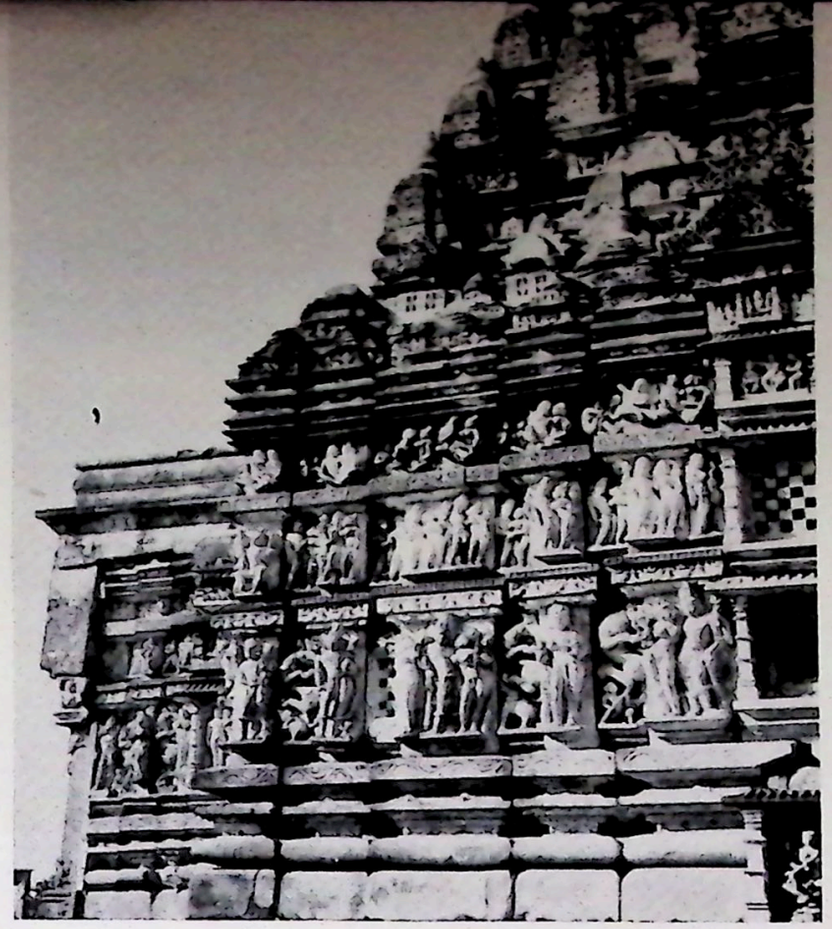
The religious and social movement which has exerted most influence on Indic civilizations is Hinduism. "The key-thought of Hinduism was the comprehension, by the Consciousness, of its psychic antithesis the Subconscious, and the realization that this was not merely impersonal but supra-personal." In 11th century Indian sculpture, Brahma, the chief Indian god, is represented as the supreme soul of the universe.

A 16th century bronze of Krishna, the eighth manifestation of Vishnu. Among the distinctive features of Hinduism is "the cult of gods represented by material objects or images and housed in temples."

Another Hindu deity, representing the principle of destruction, and the reproductive or restoring power, is . . . "Shiva dancing the rhythmic ebb and flow of the phenomenal aspect of the Cosmos . . . with the snake-like warmth of writhing arms and legs weaving a pattern for which the whirling Wheel of Existence had provided a frame."



"Man's craving for a personal God with whom he, as another personality, can establish a relation . . . has been met by the worship of Vishnu in his innumerable avatars in human form."



Hinduism, a devotional polymorphic theism with a philosophical background and a social system based on the idea of function and caste observances, saw the erection of countless shrines characterized by their intricate detail. At Khajuraho, India, is the Kandharya Mahadev temple, built between 950 and 1050 A.D.

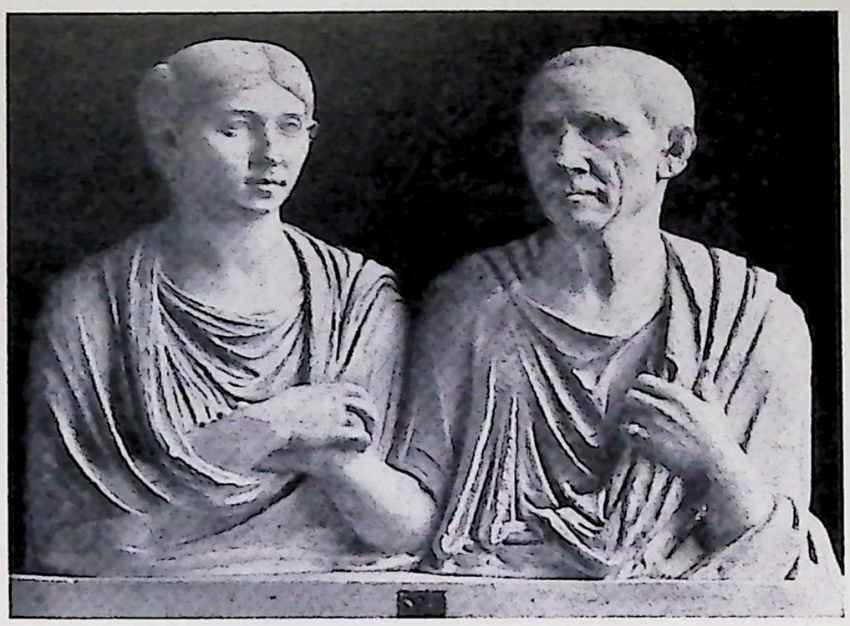
"India casts a spell over visitors from all quarters of the Earth . . . Long after one has seen the last of this fascinating sub-continent, the music of its life goes on singing in one's ears. It is a strange orchestration in which . . . the dominant strain is the inaudible voice of the rivers, which speaks to the eye and transmutes itself into poetry in the enchanted mind."

HELLENIC

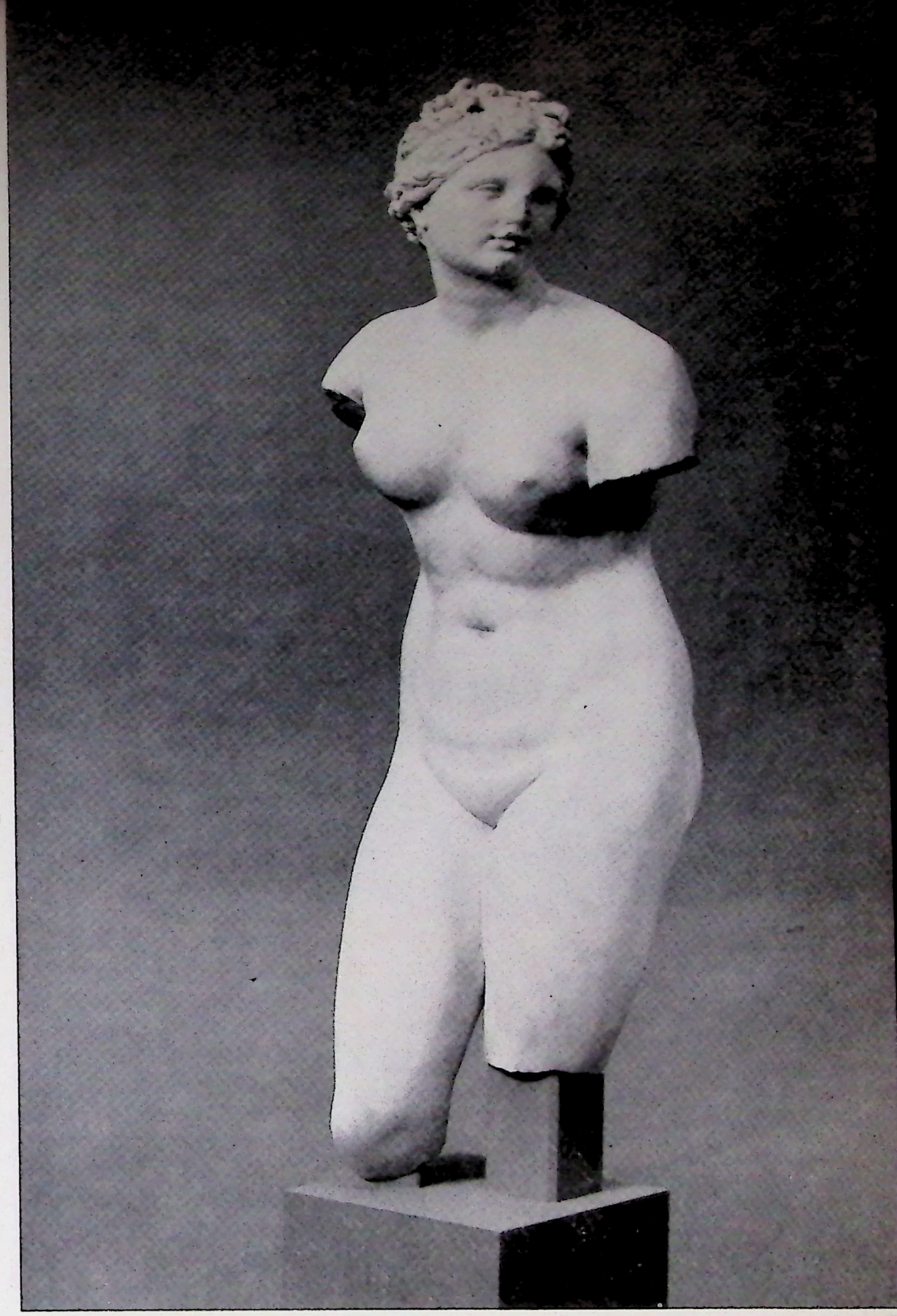
From 460 to 429 B.C., Pericles, the famed Athenian statesman, strove to make Athens the center of the Arts and the most beautiful city in the world. He was responsible for ". . . a political and artistic and intellectual culture which made Athens 'the education of Hellas'."

Dominating the Acropolis in Athens is the temple to Athena known as the Parthenon, a masterpiece of the Doric style. "The extinction of the Attic forests compelled Athenian architects to translate their work from the medium of timber into the medium of stone and so led them to create the Parthenon instead of resting content with the commonplace log-house which Man has always built in every place where tall trees grow."

"The prosperity of the Attic potteries gave the Attic vase-painter the opportunity which he used for creating a new form of beauty."



Both characters are marvelously portrayed in this fine sculpture, made in the 1st century B.C., during the Roman phase of Hellenic civilization.



"Life itself, according to one Modern Western scientific hypothesis, was a creature of marine origin. This hypothesis was a version of the Hellenic myth of the genesis of the goddess of procreation, Aphrodite, 'from the foam of the sea,' who was originally worshipped in ancient Greek religion as representing the cosmic power of love."

Ionic influence is present in the Erechtheum temple on the Acropolis. Because of the slope of the ground and religious requirements, an irregular plan was used by the architects in 421 B.C.

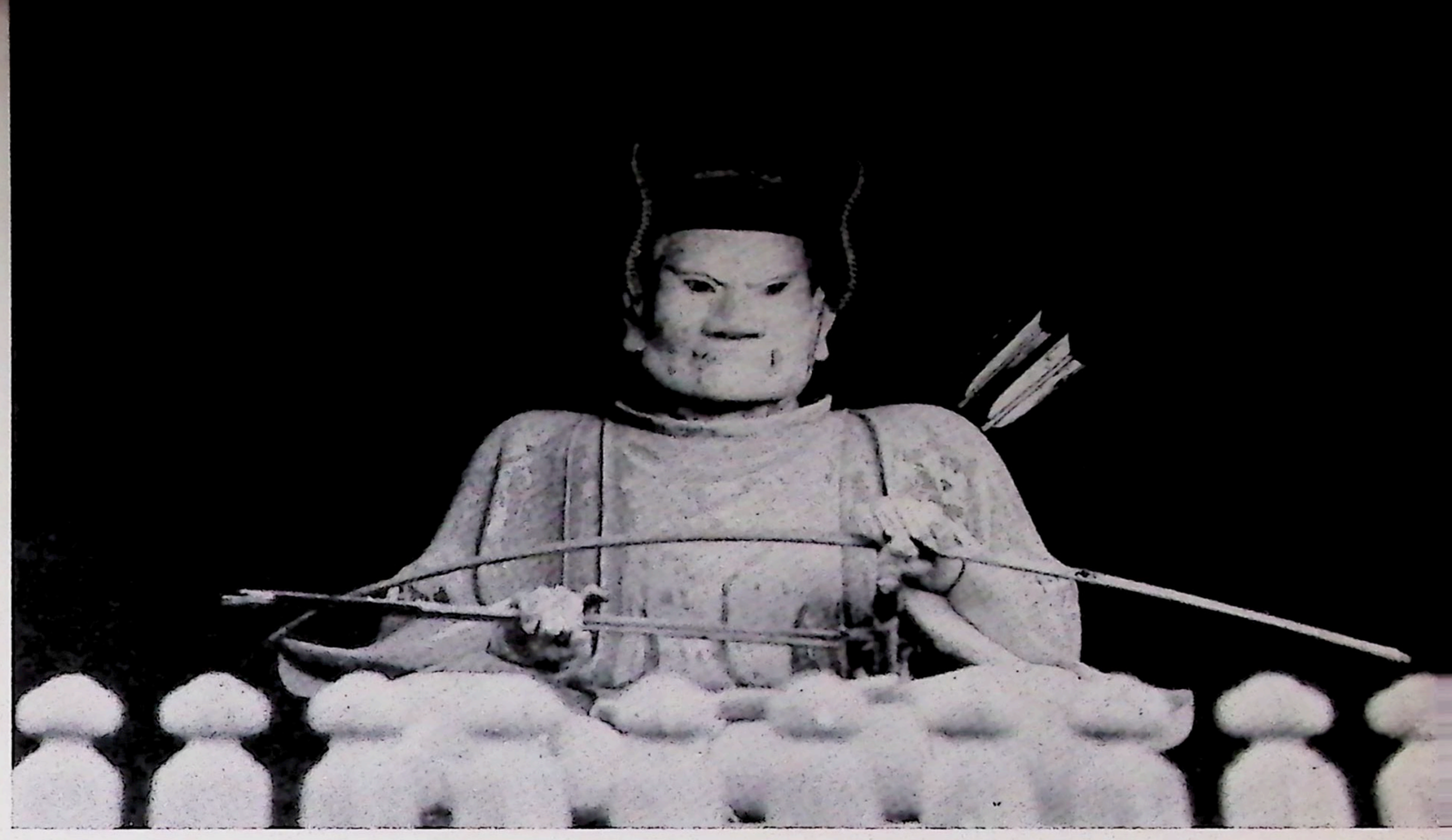
ROMAN

Ruins of the Forum Romanum, where Julius Caesar rode in triumph. The Civic Center of the days of the "grandeur that was Rome" stands today as an architectural reminder of one of History's greatest civilizations.

The Colosseum, scene of many Roman revels, had seating for 45,000 spectators . . . "until the flesh pots failed and the people perished off the face of the Earth."

Augustus, first Roman emperor, made Rome the focal point of artistic creativity while instituting political reforms. He solved the problem of "how to wield Caesar's powers without courting Caesar's fate by a 'division of powers' which 'saved the face' of the Senate and enabled him to become the true founder of the long-yearned-for Hellenic universal state."

JAPANESE ERA

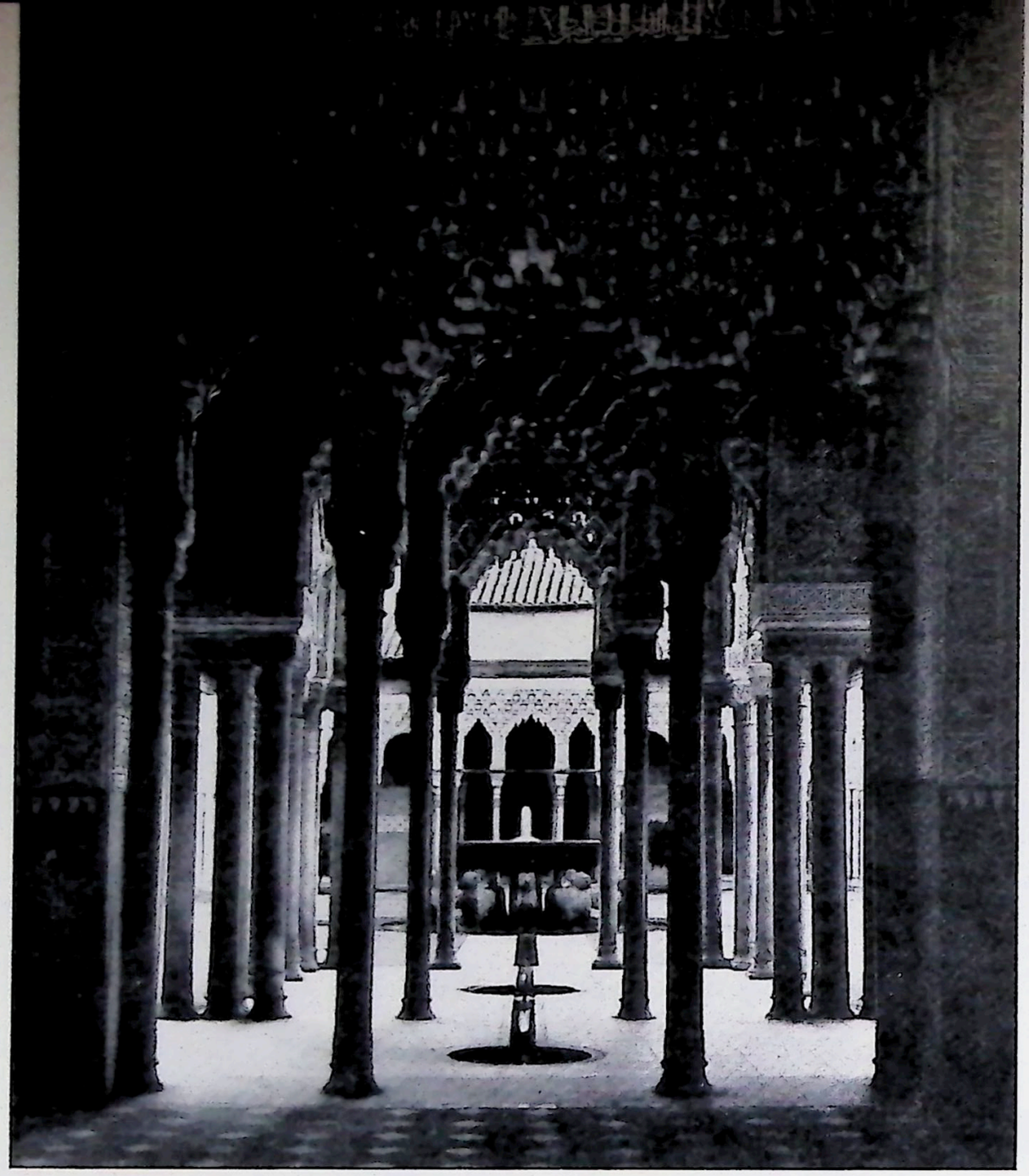


Toynbee calls the Shinto religion (literally "the way of the gods") a ". . . native Japanese variety of Primitive Paganism." It has influenced Japanese thought and action for centuries, showing great reverence for the spirits of ancestors, historical personages and some deities of nature. The fierce Shinto war god above guards the entrance to the Hachiman shrine in Kamakura, Japan.

Buddhist philosophy also had great effect on Japan. "In both its philosophical and its religious presentation, Buddha did offer Man, at a price, a way out of the impasse in which he found himself entrapped on the Buddhist map of the Universe." The seated Buddha of Kamakura towers 42 feet from the ground, has a face 7½ feet high and eyes 3 feet across.

SPANISH ERA

"In the Iberian Peninsula . . . all that was left of the former Islamic domain by the middle of the thirteenth century was an enclave round Granada. . . . The transfer of the Iberian Peninsula from the domain of the Syriac to the domain of the Western Civilization was consummated in the conquest of Granada by Ferdinand and Isabella."



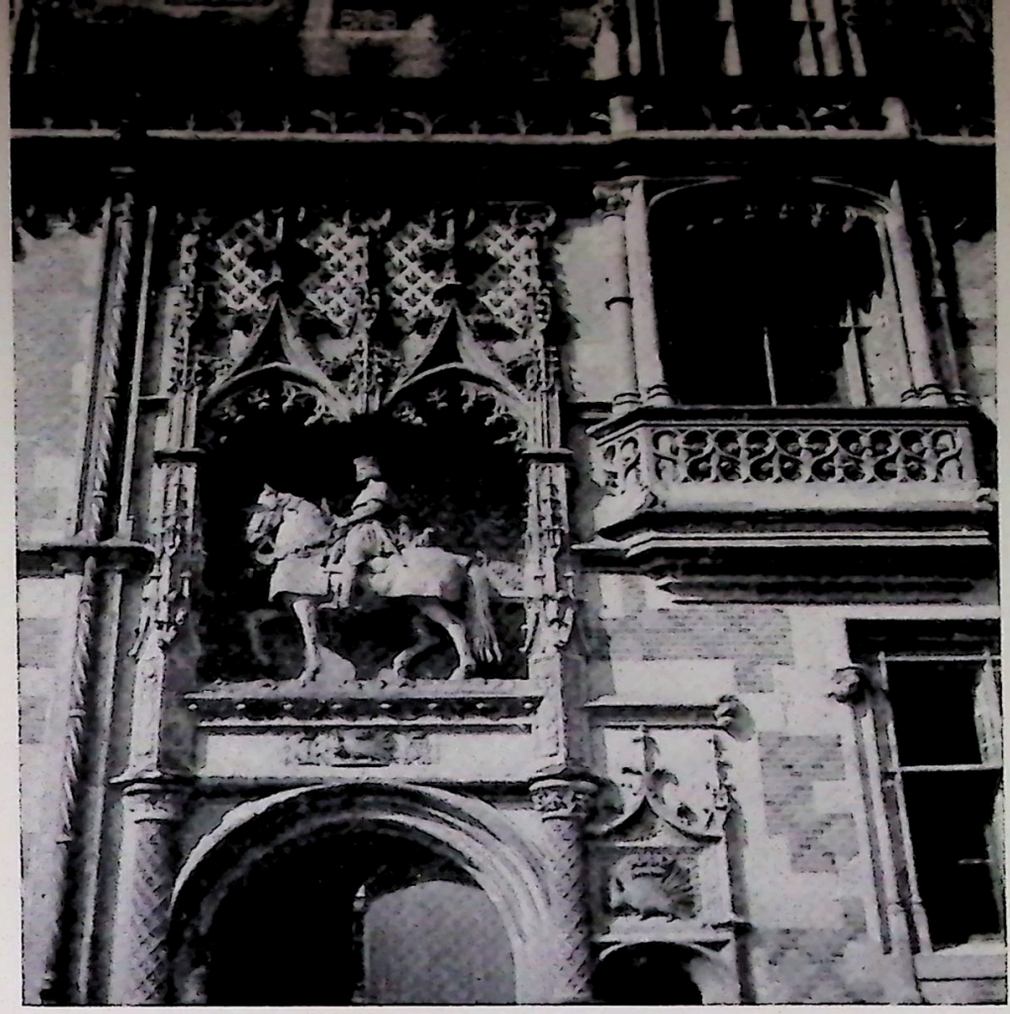
The strong Moorish influence in Spain is reflected in the many wonderful structures left by the Moors. Inside the famous Alhambra, citadel-palace of the Moorish kings in Granada, is the Court of Lions with its Lion Fountain, where a jealous sultan had 36 princes beheaded.

Built on the site of a Roman temple, the beautiful mosque at Cordoba is now a cathedral. Its thousands of columns, studded with semi-precious stones, soar into impressive arches.

The proud walled city of Avila, imprisoned within its own battlements, turrets, and ramparts, is an historic reminder of the spirit of Spain and St. Theresa.

FRENCH CULTURE

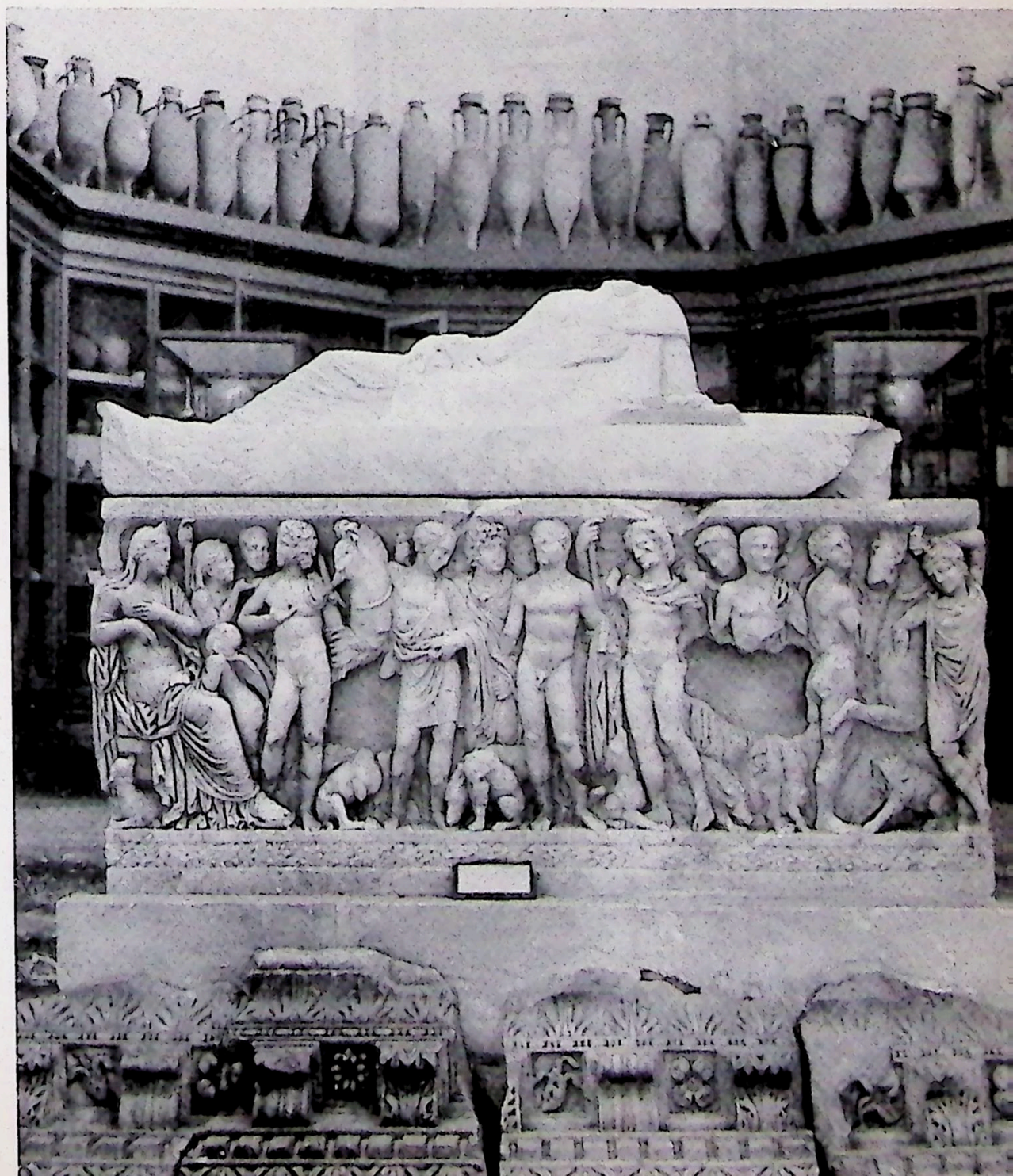
During the reign of Louis XIV, France had completely succeeded "in making herself the 'education of Europe', thanks to the brilliance of her achievements in the Arts . . . The test afforded by artistic style is the surest as well as the subtlest index of the temporal as well as the spatial extension of a civilization . . . It was in a French version that the new culture of the Italian Renaissance made its triumphal progress until in the eighteenth century it reigned supreme throughout the Western World."



The Loire Valley, in North Central France, known as the "Valley of the Castles," is rich in architectural gems. This elaborate detail is from the Château de Blois.

More forbidding than Blois is the Loire's Château du Langeais, which is still in an excellent state of preservation.

This fragment of bas-relief on a stone tomb is a reminder of the Roman occupation of France. It is in a museum at Arles, on the Rhône River in Southeastern France. Founded by Julius Caesar in 46 B.C., Arles was once called "the little Rome of the Gauls."



BRITISH CULTURE

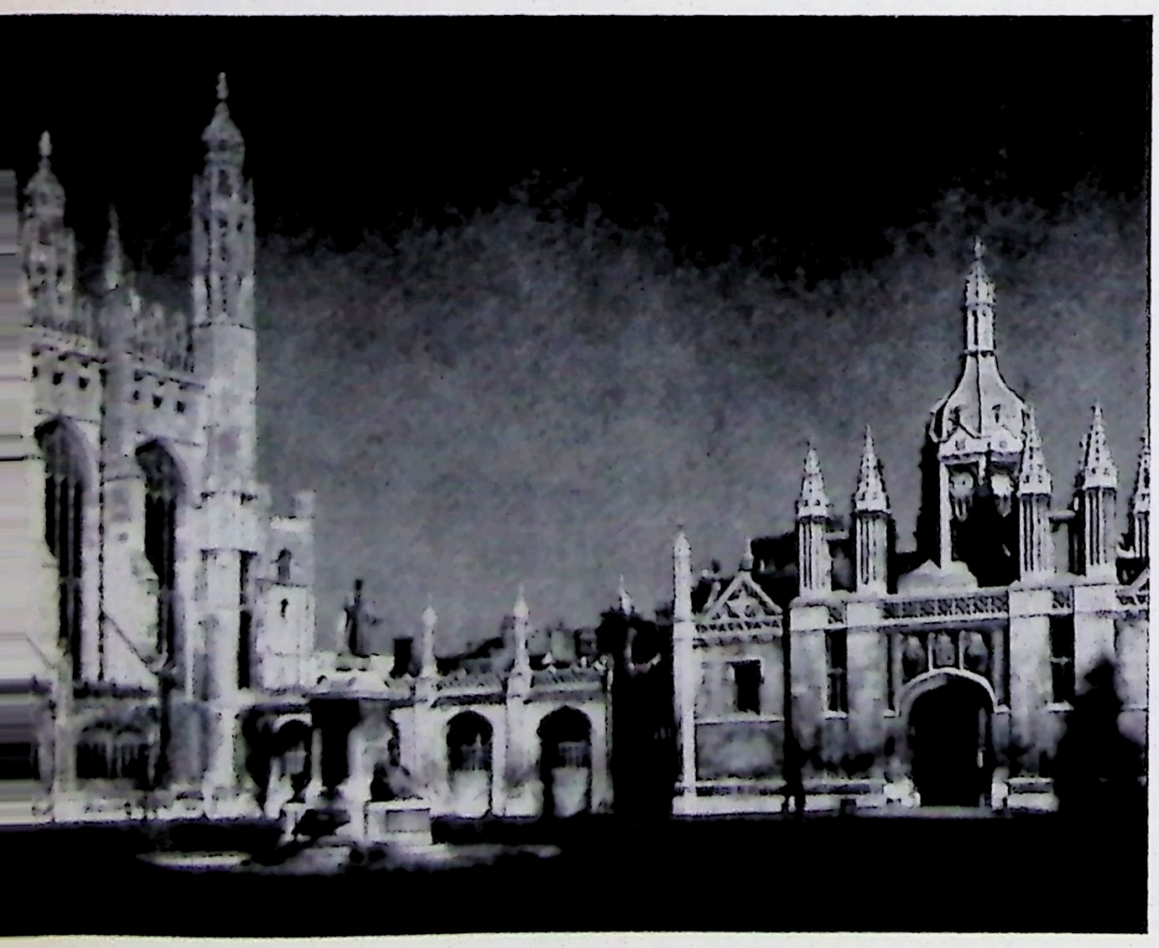
The British pioneered in Industrialism and Democracy, and the process by which these two institutions were established had become past history in their country while still incomplete elsewhere. They were therefore conscious of "relative continuity at a time when other countries of the Western World were conscious of a transition from one age to another."

Standing in the shadow of Big Ben, famous large bell in London's clock tower at the Houses of Parliament, is the statue of Queen Boadicea, who took poison in 62 A.D., rather than fall into Roman hands.

Commemorating the victories of Horatio Nelson, one of Britain's greatest admirals, is Trafalgar Square in the heart of London. Dominating the square is Nelson's column. In the background is one of London's oldest churches, St. Martin in the Fields', while left center is the National Gallery, home of many great paintings.

Elizabeth I, Queen of England 1558–1603, represents "the incarnate institution of a personal monarch who 'reigns but does not govern'." She restored firm royal direction to Tudor government and nursed England back to unity and strength.

"Shakespeare's life span was coeval with the Elizabethan Age, and this chronological correspondence is no mere coincidence, for the poet was neither hostile nor indifferent to the political or economic triumphs of his countrymen in his lifetime."

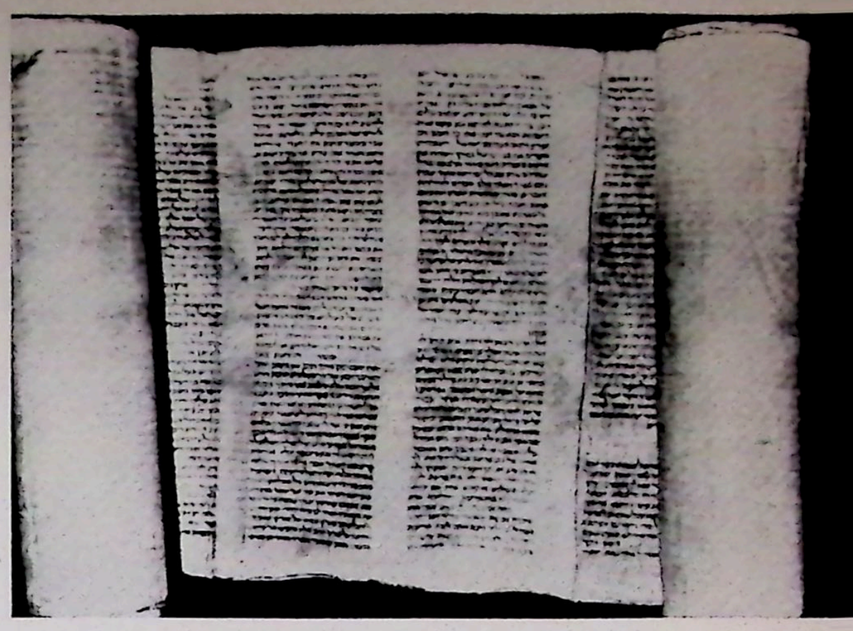


One of England's leading academic centers, Cambridge University, was founded in the 12th century. It now comprises 21 colleges.

THE BIBLE

"The Authorized Version of the Bible, made in the reign of King James I, gives me, whenever I read it or hear it being read, an intimation of the Divine Presence informing our fragment of a mysterious Universe. The effect of a diction that is archaic yet at the same time familiar is more like that of music than like that of ordinary speech. It pierces through the Intellect and plays directly upon the Heart."

ARNOLD J. TOYNBEE

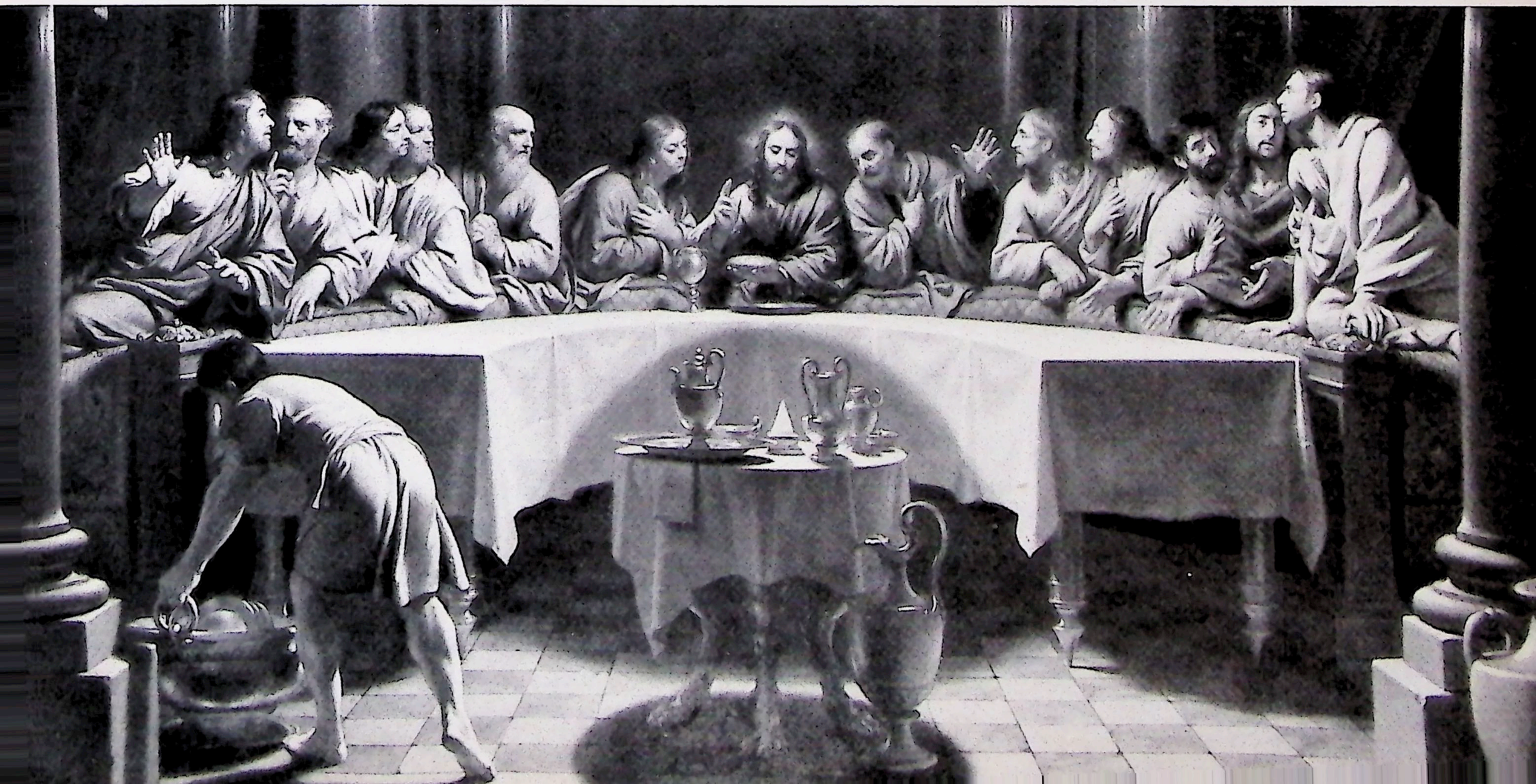


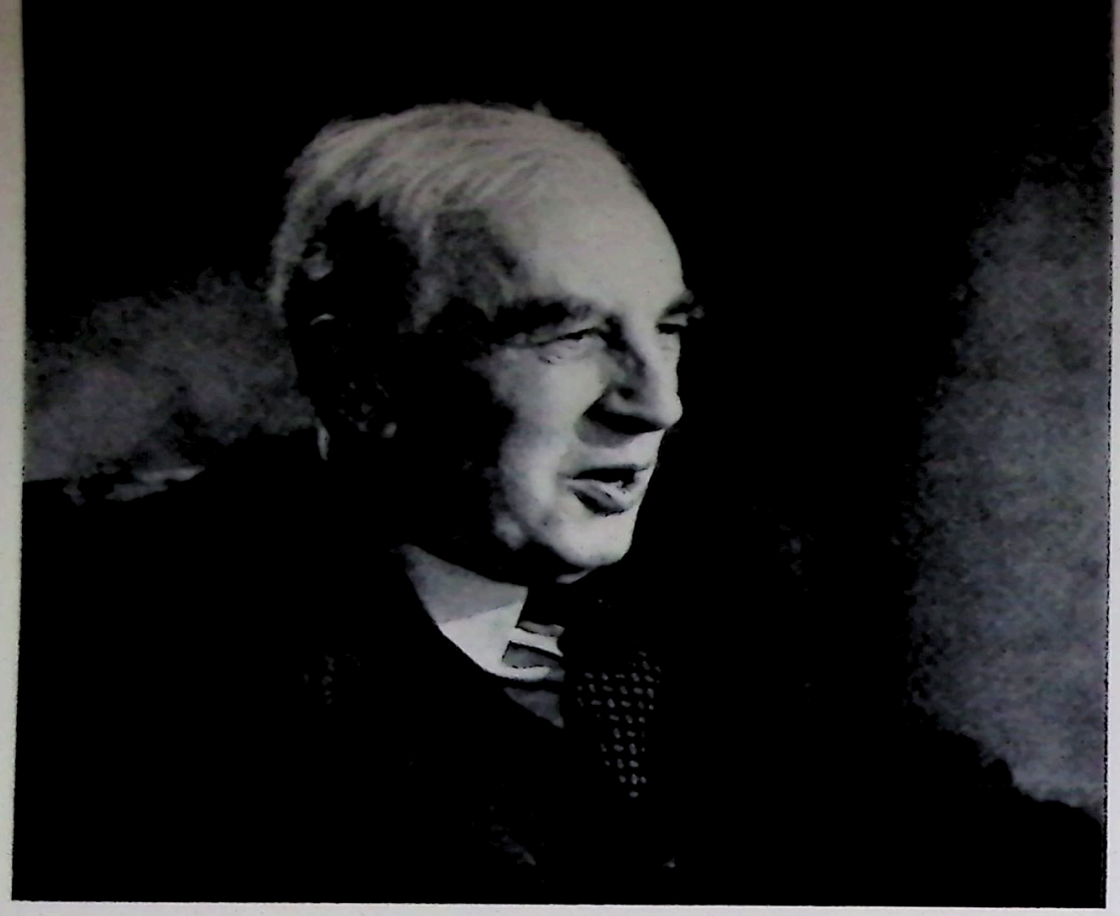
This portion of an ancient hand-lettered Hebrew Torah scroll is 70 feet long and contains Genesis, Exodus and Leviticus.

The first Bible in English appeared during the years 1383–1388, after an itinerant preacher, John Wycliffe, in conjunction with John Purvey, copying the entire Bible by hand, had completed translating the Latin Vulgate version.

First Edition of the most famous of all English Bibles, the King James version, was made by a body of scholars who worked continuously for over six years at the direction of James I, and was published in 1611.

Bible stories have been sources of inspiration for many great works of art. This painting of The Last Supper is by Philippe de Champaigne, the 17th century Belgian painter of the Flemish school.





A STUDY OF HISTORY

what I have tried to do

Arnold J. Toynbee

SINCE 1927 I have been writing *A Study of History* side by side with the Chatham House *Survey of International Affairs* that my wife and I began to write in 1924. I could not, I believe, have done either piece of work if I had not been doing the other at the same time. A survey of current affairs on a world-wide scale can be made only against a background of world-history; and a study of world-history would have no life in it if it left out the history of the writer's own lifetime, for one's contemporaries are the only people whom one can ever catch alive. An historian in our generation must study Gandhi and Lenin and Ataturk and F. D. Roosevelt if he is to have any hope of bringing Hammurabi and Ikhnataon and Amos and the Buddha back to life for himself and for his readers.

The particular generation into which I was born happens to be a revolutionary one. In less than one lifetime the face of the World has changed almost out of recognition, and the West's position in the World has undergone the greatest change of all. So, if one has been following the course of World affairs since 1914, one is bound to have gained, from this alone, a good deal of new knowledge about history; and, meanwhile, the forty years that have seen this new chapter of history writing itself have also seen the Orientalists and the archaeologists recovering for us other chapters of history that had been either forgotten completely or had been remembered only in a few shreds and tatters of tradition. In our day the Minoan Civilization has risen from its grave below the Graeco-Roman Civilization; the Shang Culture in China from below classical Chinese Civilization; the Indus Culture from below Aryan India; the Hittite Civilization from below the Asia Minor known to Herodotus; and at the same time our picture of the Sumerian and Egyptian Civilizations, and of the pre-Columbian Civilizations in the New World, has been quite transformed by the new knowledge that the excavator's spade has brought to light here too. This rediscovery of the rather less recent past, together with the portentous events of our own day, has given us a wealth of new historical information. Our vision of the history of Mankind, since the rise of the earliest known civilizations about 5,000 years ago, has been enormously enlarged and has also been brought into much deeper focus; and, since curiosity is one of the characteristics of human nature, we find ourselves moved, in our time, to take a new look at the face of history as a whole. This is the origin of my book *A Study of History*. It is one person's impression of history in the new light in which we can now see it; and of course a number of other people have been tempted, by the same opportunity, to take their look and form their impressions. Each of these individual views will show the new picture in a different perspective; and, since it has only lately become possible to take this panoramic view of history, the first attempts (of which mine is one) are sure to be revised and corrected and superseded as time goes on and as more people turn their minds to this exciting intellectual enterprise.

There is, though, one negative observation that will, I believe, continue to hold good. As soon as one looks at the new panorama of history, one sees that it bursts the bounds of the current framework within which our Western historians have been doing their work for the last 250 years. This Late Modern Western view of history was a reflection of the temporary situation during the Late Modern Age. From the failure of the second Ottoman siege of Vienna in 1683 down to the outbreak of the First World War in 1914, Western Europe dominated the rest of the World, while the West European middle class dominated the rest of the population of Western Europe. During that brief and abnormal period of history, the World was being managed by a Western European middle-class oligarchy which could afford to be small because it was uncommonly able and sensible. Under this dispensation "the lower classes," "the colonials," and "the natives" did not count; though, between them, they accounted for all but a tiny minority of the human race; and

this state of the historical facts set the pattern for the Western historians of that age.

The traditional pattern in the West down to the end of the seventeenth century had been the Israelite pattern, which Christendom and Islam had taken over with modifications in their own favour. In this Jewish-Christian-Muslim view, history had appeared to be an act of God beginning at the Creation and destined to end in the Last Judgement, while Israel (or Christendom or Islam) had been singled out as being the people chosen by God for carrying out His purposes. The last great Western exponent of this Jewish-Christian-Muslim pattern of history had been Bishop Bossuet. His eighteenth-century successors made the late Modern Western pattern of history, on which we have been working since Bossuet's death, by cutting God out of the picture and dealing with the Christian Church as the Church had dealt with Israel. Bossuet's successors appropriated the role of being "the Chosen People" from the Christian Church, as the Church had appropriated it from Israel; and they transferred this role, partly to "Europe," but mainly to the particular West European nation to which a particular historian happened to belong: to France, Britain, Italy, Spain, and so on, as the case might be. This eighteenth-century Western view of history as a movement in a straight line, leading up to a twentieth-century "Europe," "Britain," or "Nicaragua," instead of leading up to a future Last Judgement, simply cannot take in the new panorama that the twentieth century has now opened out before our eyes. In that antiquated Late Modern Western picture there is no room at all for China or India, and hardly any room even for Russia or America. And where are we to find in it so much as a niche for the Mayans or for the Hittites? In the light of our new knowledge, we are compelled to discard this pattern, as our eighteenth-century predecessors discarded Bossuet's. Once again, we have to look at history with new eyes, as our eighteenth-century predecessors did.

The histories of all the civilizations that have now come to light cannot be arranged in a single series leading up to the present state of any one living civilization or any one living nation. Instead of the beanstalk pattern of history, we have to draw for ourselves a tree pattern, in which the civilizations rise, like so many branches, side by side; and this pattern is suggested by the most important feature in the history of the Modern Age. In this age our Western Civilization has collided with all the other surviving civilizations all over the face of the planet—with the Islamic civilization, with the Hindu, with the Chinese, with the Aztec, and so on—and we can take a comparative view of the effects of these simultaneous collisions upon the parties to them. This comparative treatment can be extended to the whole of history; and it is, in fact, the method of the human sciences: the theory of knowledge, psychology, anthropology, sociology, economics. The human sciences, like the natural sciences, make a comparative study of their data in order to discover the structure of the facts and the events; and I believe that here the historians ought to take their cue from the scientists. The academic division between history and the social sciences is an accidental one which is an obstacle to the progress of understanding. We need to break down the traditional partition, and to throw history and the social sciences together into a single comprehensive study of human affairs.

In a study of human affairs the first thing now to be done is to explore how far we can carry, in the field, the scientific method of investigating "laws," regularities, uniformities, recurrences. Some Western historians in the post-Bossuet age have denied that there are any regularities in the course of human affairs and have declared, with evident sincerity, that they have no such patterns in their own minds. Yet the use made by these very historians of such patterns as "Europe" and "Britain" shows that they are mistaken in their belief about the nature of their own mental operations. A pattern is still there; it is, as we have seen, the classical Jewish-Christian-Muslim pattern thinly disguised in secular modern dress. The difference between these post-Christian Western historians and their Christian predecessors is that the moderns do not allow themselves to be aware of the pattern in their minds, whereas Bossuet, Eusebius, and Saint Augustine were fully conscious of it. If one cannot think without mental patterns—and, in my belief, one cannot—it is better to know what they are; for a pattern of which one is unconscious is a pattern that holds one at its mercy.

One of my aims in *A Study of History* has been to try out the scientific approach to human affairs and to test how far it will carry us. Of course, no one would seriously contend that there are no patterns at all in historical thought, for thought itself is a mental pattern, and no historian could think one thought or write one line without using such mental patterns as "society," "state," "church," "war," "battle," and "man." The real question at issue is not whether mental patterns exist but whether they cover the whole field of human affairs or only part of it; and my own belief is that there are some things in human affairs that have no pattern because they are not subject to scientific laws. One such thing, I believe, is an encounter between two or more human beings. I believe that the outcome of such an encounter would not be predictable, even if we had a complete knowledge of all the antecedent facts. I also think that the poetry and the prophetic vision that well up out of the subconscious depths of the human soul are not amenable to law. I think, in fact, that here we are in the presence of genuine acts of creation, in which something new is brought into existence; and this leads us back towards the Biblical view of history which was accepted in the West from the fourth century till the end of the seventeenth.

More than twenty-seven years have now passed since I began to make my first notes for *A Study of History*, and I am conscious that, during these years, my outlook has changed. As I have gone on, Religion has come, once again, to take the central place in my picture of the Universe. Yet I have not returned to the religious outlook in which I was brought up. I was brought up to believe that Christianity was a unique revelation of the whole truth. I have now come to believe that all the historic religions and philosophies are partial revelations of the truth in one or other of its aspects. In particular, I believe that Buddhism and Hinduism have a lesson to teach Christianity, Islam, and Judaism in the "one world" into which we are now being carried by "the annihilation of distance." Unlike the Judaic religions, the Indian religions are not exclusive. They allow for the possibility that there may be alternative approaches to the mystery of Existence; and this seems to me more likely to be the truth than the rival claims of Judaism, Christianity, and Islam to be unique and final revelations. This Indian standpoint is the one from which the last four volumes of my book have been written. For each of us, the easiest approach to the mystery of the Universe is, no doubt, his ancestral religion; but this does not mean that he ought to rule out the other approaches that the other religions offer. If one can enter into these, as well as into one's own, it is gain, not loss.

This book is now behind me; but even the longest book is only one piece of action, and, though the book is finished, the subject is perennial. As I write these words, I seem to catch the faint sound of the busy archaeologist's trowel, as he deftly uncovers new layers of buried civilizations in Bucklersbury and Beyce Sultan and Palenque. Meanwhile, the critical current chapter of the history of our own world runs on; and, all the time, the psychologists are digging down deeper in the new dimension that they have added, in our lifetime, to the study of human affairs.

A student of history will never find himself out of work, so long as he keeps his wits. ♦

As Toynbee proceeded with A STUDY OF HISTORY *he found that religion was at the center of the picture of human affairs. In* AN HISTORIAN'S APPROACH TO RELIGION *he sums up the conclusions to which three decades of research and study inexorably led him. In the words of Reinhold Niebuhr, famed American theologian: ". . . it is the most eloquent plea for religious toleration which I have read anywhere."*

Officially retiring in 1956 from the Royal Institute of International Affairs in London, where for over thirty years he had been Director of Studies, Arnold J. Toynbee and his wife Veronica set out on a seventeen-month journey round the world. The result? Toynbee's latest and most fascinating book: EAST TO WEST, A JOURNEY ROUND THE WORLD, *published, as all his other books, by Oxford University Press, and filled with Toynbee's thoroughly human and personal observations of the countries whose civilizations so profoundly interest him.*

from the Wisdom of ARNOLD J. TOYNBEE

Why do people study History? Is an historian born or made? Every historian will have his own answer to this question, because he will be speaking from his own experience. The writer's personal answer is that an historian, like anyone else who had the happiness of having an aim in life, had found his vocation in a call from God to "feel after Him and find Him."

History's contribution is to give us a vision of God's creative activity on the move in a frame which, in our human experience of it, displays six dimensions. The historical angle of vision shows us the physical cosmos moving centrifugally in a four-dimensional frame of Space-Time; it shows us Life on our own planet moving evolutionarily in a five-dimensional frame of Life-Time-Space; and it shows us human souls, raised to a sixth dimension by the gift of the Spirit, moving, through a fateful exercise of their spiritual freedom, either towards their Creator or away from Him.

A scholar is proving himself guilty of a subconscious hypocrisy to which he is wilfully shutting his mind's eye when he pleads guilty of ignorance and protests that his conscience will not permit him to publish, write, or even say anything on his subject until he has mastered the last jot and tittle of the information available up to date. This profession of humility is a camouflage for the three deadly sins of Satanic pride, undutiful negligence, and culpable sloth.

Life is Action. A life which does not go into action is a failure; and this is just as true of a prophet's, a poet's, or a scholar's life as it is true of the life of "a man of action" in the conventionally limited popular usage of the term.

When we are investigating the relations between the facts of History, we are trying to see God through History with our intellects. The sorting out of facts is essentially an intellectual activity. The Intellect, however, is only one faculty of the Soul. When we think about something, we are apt also to have feelings about it, and our impulse to express our feelings is stronger than our impulse to express our thoughts.

The racial explanation of differences in human ability and achievement cannot be put forward by any rational mind except as a deliberate and cold-blooded piece of deception, in which the differentiating effects of "upbringing and education" are mendaciously ascribed to pre-existing differences of a racial order—and this with the calculated object of producing certain effects in the practical field of social and political action.

In human affairs, the significant differences and likenesses are not those of Race or Language, but are those of religious and secular Culture. The so-called racial explanation of differences in human performance and achievement is either an ineptitude or a fraud.

We know of twenty-one cases in which the enterprise of civilization has been attempted hitherto. We know of no case in which the goal of human endeavours has been attained yet, while on the other hand we know of fourteen cases in which attempts to attain the goal are proved to have failed irretrievably by the fact that the societies which made them have become extinct . . . The goal of human endeavours may be attained, perhaps thousands or hundreds of thousands of years hence, by some society yet unborn; or the Human Race itself may become extinct with the goal never having been attained at all.

Civilizations which have developed very diverse traditions and diverse ways of life during the centuries for which they have been living in isolation have now suddenly been brought within point-blank range of one another. Their atomic missiles are now poised head to head, while their minds and hearts are still poles apart.

This historian's profession, whatever he makes of it, is an attempt to correct a self-centredness that is one of the intrinsic limitations and imperfections, not merely of human life, but of all life on the face of the Earth. The historian arrives at his professional point of view by consciously and deliberately trying to shift his angle of vision away from the initial self-centred standpoint that is natural to him as a living creature.

In discarding the conception of racial powers that are supposed to be peculiar to this or that branch of the human family, we have attained the conception of one omnipresent power which manifests itself in the performance and achievements of all Mankind and all Life.

The historian's point of view is not incompatible with the belief that God has revealed Himself to Man for the purpose of helping Man to gain spiritual salvation that would be unattainable by Man's unaided efforts; but the historian will be suspicious, *a priori*, of any presentation of this thesis that goes on to assert that a *unique* and *final* revelation has been given by God to *my* people in *my* time on *my* satellite of *my* sun in *my* galaxy.

The inborn spiritual frailty which tempts every human being to renounce his birthright of sharing in the bliss of creation for the sake of escaping its pangs tempts the scholar at his desk to go on reading, so long as he can find any excuse for this, instead of taking up his pen to write.

Just as the aspirant to sainthood is the more crushingly self-convicted of sin each time that he attains a yet loftier spiritual altitude, so the aspirant to (intellectual) omniscience is the more crushingly convicted of ignorance each time he makes a fresh addition to an already superhuman stock of knowledge. The nemesis of this inevitable progressive defeat, in a race which a finite Human Nature has condemned itself in advance to lose by impiously pitting itself against God's infinity, is a moral regress from frustration through disillusionment into cynicism.

For every seeker after God, his own God-given glimpse of the marvels of the Created Universe—narrow-verged though his human horizon is bound to be—is a lamp unto his feet and light unto his path; and the historian's path ascends from a feeling for the poetry in History through a sense of awe at God's action in History to a participation in Man's fellowship with Man which brings him to the threshold of the saint's communion with God.

Americans are coming to the conclusion that if they want the twentieth century to be "the American Century" they must aim at making it "the Century of the Common Man," not just within the frontiers of the United States, but throughout *one world*.

The Brotherhood of Man was an ideal that men could never translate into reality without acting on a saving belief in the common Fatherhood of God; and the implicit truth that human social problems could be solved only by lifting them from the social to the religious plane was as true in a twentieth-century Westernizing World as it had been true always and everywhere since the transfiguration of Sub-man into Man.

The time has come to wrench ourselves out of the seventeenth-century mathematico-physical line of approach which we are still following, and to make a fresh start from the spiritual side. This is now, once again, the more promising approach of the two if we are right in expecting that, in the atomic age which opened in A.D. 1945, the spiritual field of activity, not the physical one, is going to be the domain of freedom.

In the world in which we now find ourselves, the adherents of the different living religions ought to be the readier to tolerate, respect, and revere one another's religious heritages because, in our generation, there is not anyone alive who is effectively in a position to judge between his own religion and his neighbour's.

We have been reminded of Religion by the quickening touch of Adversity; and this common experience is a serious call for a candid inquiry into the meaning of the glimpse of Reality that each of us obtains in the course of following this or that walk of life . . . It might be forecast that, in the next chapter of the World's history, Mankind would seek compensation for the loss of much of its political, economic, and perhaps even domestic freedom by putting more of its treasures into its spiritual freedom, and that the public authorities would tolerate this inclination among their subjects in an age in which Religion had come to seem as harmless as Technology had seemed 300 years back.

The slightly widened horizon which the historian's angle of vision opens up has displayed different pictures of the Universe to historians of different schools. So far, there have been two fundamental alternative views:

One of these two views sees the rhythm of the Universe as a cyclic movement governed by an Impersonal Law. On this view the apparent rhythm of the stellar cosmos—the day-and-night cycle and the annual cycle of the seasons—is assumed to be the fundamental rhythm of the Universe as a whole. This astronomical view of History provides a radical correction of the bias towards self-centredness that is innate in every living creature; but it corrects self-centredness at the price of taking the significance out of History—and, indeed, out of the Universe itself.

The other fundamental view sees the rhythm of the Universe as a non-recurrent movement governed by Intellect and Will. The play of Intellect and Will is the only movement known to Man that appears to be unquestionably non-recurrent; and on this view the fundamental rhythm of the Universe as a whole is assumed to be identical with the rhythm in the career of an individual human being. It is assumed to be a drama that has a beginning and an end, that is punctuated by crises and by decisive events, that is animated by challenges and responses, and that unfolds a plot like the plot of a play. This volitional view of History gives History the maximum of significance, in contrast to the cyclic impersonal view; but it does this at the risk of tempting the historian to relapse into the self-centredness—innate in every creature—which it is the historian's mission to transcend.

In a twentieth-century world in which the whole living generation of Mankind is being knit together into a single society within a framework built by Western technology, this is the fundamental issue underlying all current economic, political, and ideological controversies. Shall Man worship Man or shall he worship God and seek Brahma-Nirvana?

As soon as Man relaxed his efforts, the jungle reclaimed its own and buried Man's works in the oblivion from which they have been rescued by the archaeologists in our time. But why did Man relax his grip? . . . The answer is given in the friezes that depict a few scenes of everyday life and a few more of religious ceremonial and political debate. But the dominant theme is war . . . Man's sinfulness gave the predatory trees their chance of taking their revenge on Man's genius.

We can foresee that, when world-government does come, the need for it will have become so desperate that Mankind will not only be ready to accept it even at the most exorbitantly high price in terms of loss of liberty, but will deify it and its human embodiments, as an excruciated Graeco-Roman World once deified Rome and Augustus.

The perversity of human nature is the greatest of the mysteries of human life.

If the transfer of energy from Religion to Economics at the opening of the Modern Age of Western history had shot a bolt that had subsequently come home to roost like a boomerang in the economic field, it was conceivable that a re-transfer of energy from Economics to Religion at the opening of a post-Modern Age might ultimately come to a self-stultified Western *Homo Economicus*' rescue. Under the aegis of Religion, Western Man might find himself able to handle with spiritual impunity the material power thrust into his hands by the mechanization of Western technology. The fundamental positive motive for toleration is a recognition of the truth that religious conflict is not just a nuisance but is a sin. It is sinful because it arouses the wild beast in Human Nature. Religious persecution, too, is sinful because no one has a right to try to stand between another human soul and God. Every soul has a right to commune with God in God's and this soul's way; and the particular way concerns none but God and the particular soul in question.

Man is a born geometer. Even when he is expressing himself in curves . . . his lines follow mathematical laws that are unknown to Nature; and he is frankly defying her when he works in rectangles.

A society cannot maintain its social cohesion unless a decisive majority of its members hold in common a number of guiding ideas and ideals. One of the necessary social ideals is a symbolic hero to embody, in a personal form, the recognized goal of the society's endeavours. In Medieval and Early Modern Western Christendom the West's symbolic ideal figure was the inspired saint (with the chivalrous knight as a secondary alternative). In the Late Modern Age the West has transferred its spiritual allegiance from the inspired saint to the invincible technician, and this change in Western Man's personal ideal has produced changes in his spirit, outlook, and aims.

The whole world today is in spiritual distress as a result of having lost touch with its ancestral religious traditions.

The essential counsels and truths are valid at all times and places, as far as we can see through the dark glasses of Mankind's experience up to date. When we peer into the records of Man's religion as it was before any of the higher religions made their epiphany, we find the light of these counsels and truths already shining there, however dimly. And, if we could imagine to ourselves a future world in which every one of the living higher religions had become extinct, but in which the human race was still surviving, it would be difficult to imagine human life going on without still having these same essential counsels and truths to light its path and guide its steps, as in the past. In fact, the counsels and truths enshrined in the higher religions would appear to have still longer lives than the higher religions themselves.

Among the public in a Westernizing World in the later decades of the twentieth century, there might be a revulsion of feeling against Science and Technology like the revolution against Religion in the later decades of the seventeenth century. Once again, a mental activity by which the public had been continuously obsessed over a period of many generations might be repudiated by its former devotees because it had become known, by its fruits, to be a shocking vent for Original Sin and a serious threat to Man's welfare and perhaps even to his existence.

The true purpose of a higher religion is to radiate the spiritual counsels and truths that are its essence into as many souls as it can reach, in order that each of these souls may be enabled thereby to fulfill the true end of Man. Man's true end is to glorify God and to enjoy Him forever: and, if the ecclesiastical authorities were to make this true purpose of their religion the paramount consideration in the determination of their policy, they would be constantly re-tuning their unvarying essential message to different wave lengths in order to make it audible to different audiences.

Since self-centredness is innate in Human Nature, we are all inclined, to some extent, to assume that our own religion is the only true and right religion; that our own vision of Absolute Reality is the only authentic vision; that we alone have received a revelation; and that the truth which has been revealed to us is the whole truth.

In our generation, let us set our feet on the spiritual path again, but, in making our jump in our turn, let us take care not to fall into our predecessors' mistake. Let us be sure to bring away with us the mental tools that Experimental Science and Technology have been forging during these last 200 or 300 years; for it would be unwise to discard them till we have found out whether they can be adapted for use in striving to reach the spiritual goal which is now again to be our objective.

When we are talking of human beings, "better" means "better spiritually." But in human life the distinction between soul and body is an artificial dichotomy. Man cannot develop his spiritual faculties if the material conditions of his existence are depressed to an animal level. Where the level is as low as in India, spiritual and material betterment must go together.

Since social life is impossible for Man without some measure of both Personal Liberty and Social Justice, Human Society is a house perpetually divided against itself, which will not stand unless the thrusts of these two conflicting dynamic ideals are shrewdly directed to making them hold the house together instead of pulling it to pieces.

Where there is life there will always be trouble, and even a paradise has its problems.

Our age will be remembered for its paradoxical combination of signal failures with signal successes. We have failed dismally to dwell together in peace and unity; we have succeeded brilliantly in disinterring the forgotten achievements of our predecessors. How will the present generation's record read in retrospect, assuming that we leave successors to keep the record, and do not wipe ourselves out?

IMAGINATION MAKES THE WRITER

by Maxine Lewis

Distinguished screenwriter Robert Buckner creating an original motion picture script.

THE WRITER POSSESSES CERTAIN FACULTIES AND APTITUDES that fit him for his work. These are usually grouped under the broad term "the writer's imagination." Creative imagination is the faculty for the rapid association of ideas; ideas pile upon one another with unusual speed. Visual imagination is the rapid association of visual impressions: the immediate calling up of many ideas from the stimulation of a visual form.

In the imagination of the young writer, there is in addition a particular affinity for words. And because in the writer's mind words, sense impressions, and ideas have a rapid associative affinity, a complicated and involved process begins.

It is often said that a writer has a child's outlook. What is meant is the ability, greater than that of the average person, to continue to receive and hold and associate sense impressions at a rapid rate throughout his life. As each new impression is added, the constellations of associated images in his imagination are stirred and reformed.

In childhood another event takes place that strongly affects the imaginative function and contributes to the formation of the writer. This is the development of the thought processes and the process of forming intellectual concepts.

The writer is characterized not only by his rapid absorption of sense impressions but also by his rapid absorption of knowledge in the forms of abstract theory and stray facts. The writer has an encyclopedic mind that grasps the essential interesting fact wherever he finds it—scientific, historic, technical. This gives him his broad range of authenticity out of which he creates the realistic fabric of his fiction.

The reasoning faculty that enables him to see patterns in events and to catch relationships which would be ignored by the unwary does much, with this encyclopedic facility, to keep his imagination stimulated. And it is the crystallization of imaginative material in an intellectual concept that gives him the key to his stories—what he has to say.

In the writer as in the actor a strong imaginative power—empathy—enables him to understand the emotions and experiences of others and to enter into them. This power gives him the ability to live the story.

The strongly empathetic person is constantly being touched and moved by the experiences in his life and moved beyond the point to which the average person feels sympathy. A wealth of experience enters his imagination through real and vicarious living, through reading, playgoing, and so forth. It is the power that has made his life fuller than the lives of most people and that enables him to make fictive life seem more real than life itself.

The writer's mind then is made up of a great aggregate of faculties: acute emotional responsiveness, acute reception of sensual impressions, rapid association of ideas and visual impressions; association to an unusual degree of impressions with verbal formations; the ability to form clear intellectual concepts, to see the relation between seemingly unrelated things; and strong empathetic power, or the ability to share other people's experiences.

Recognizing these distinct aptitudes and capacities, it is easy to understand the five great levels on which a story is built. How the form and structure and impact of a story begin to arise, not out of conventional device and imposed technique, but out of the writer himself and his need for expression and the uses he makes of these natural capacities.

The imagination is in a continuous state of flux and unrest, is gathering new materials, reassociating them, and tossing them up. And when they arise, the forces of the intellect begin to channel them, to draw them out on the five great levels of expression on which a story is created.

The question is why, when this shifting mass of material is so active, do so many stories become mechanical? This usually comes of the attempt to force into conventional utterance the materials of the imagination, of shirking the whole process of allowing the intellectual concept and form to arise out of the material itself.

It comes of the desire to write a slick or salable story, to write for an editor or a reader rather than to write the story well. Eventually the imagination seeks this mechanical pattern for its outlet, and a kind of atrophy sets in.

It will be necessary for many writers to reopen their channels of expression, to renew their response to the life about them, and to revise their entire approach to writing development if they are to make use of this great natural resource—the imagination.

One means of doing so is to reawaken experiences with words, to make use fully of the resources of that great instrument of the writer—his native language. ♦

Power of the spoken word helps intensify the emotional impact of the unexpected on television programs such as NBC's "Truth or Consequences."

Words help create moods, in real life as well as in motion pictures. Here noted producer-director Mervyn LeRoy coaches a child actor on the meaning and correct reading of his lines.

WORDS HAVE EMO

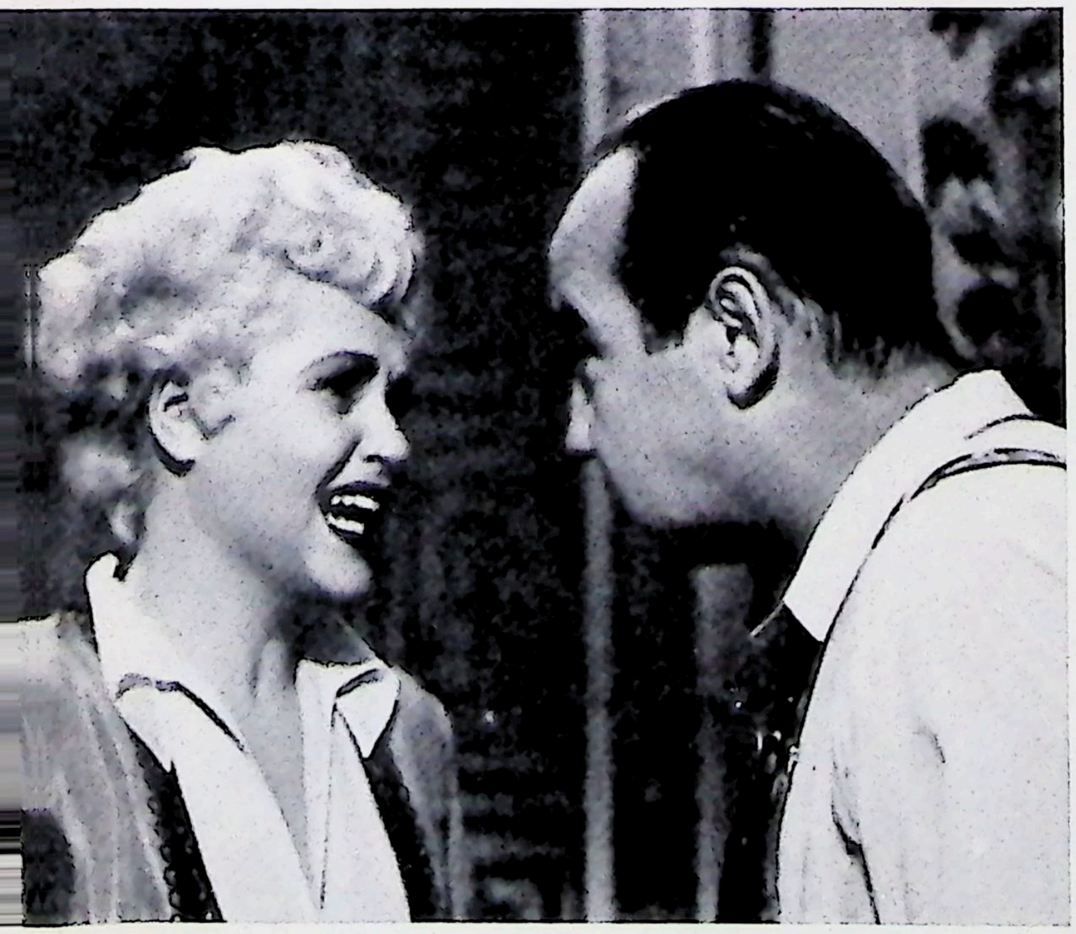
Tremendous speed and forcefulness in the delivery of words help famed newscaster and columnist Walter Winchell dramatize commonplace, everyday situations and bring home to millions the importance of distant events.

Words can cut and lash and bite, as demonstrated in this filmed argument between Judy Holliday and Broderick Crawford.

Acknowledged master of timing to give his material the maximum effect on his audience is comedian Jack Benny.

TIONAL MEANINGS

by Robert H. Thouless



When we use a word in speech and writing, its most obvious purpose is to point to some thing, or relation or property. This is the word's "meaning." We see a small four-footed animal on the road and call it a "dog," indicating that it is a member of the class of four-footed animals we call dogs. The word "dog" as we have used it there has a plain, straightforward, "objective" meaning. We have in no way gone beyond the requirements of exact scientific description.

Let us suppose also that one grandparent of the dog was a collie, another was an Irish terrier, another a fox terrier, and the fourth a bulldog. We can express these facts equally scientifically and objectively by saying that he is a dog of mixed breed. Still we have in no way gone beyond exact scientific description.

Suppose, however, that we had called that same animal a "mongrel." The matter is more complicated. We have used a word which objectively means the same as "dog of mixed breed," but which also arouses in our hearers an emotional attitude of disapproval towards that particular dog. A word, therefore, can not only indicate an object, but can also suggest an emotional attitude towards it. Such suggestion of an emotional attitude does go beyond exact and scientific discussion because our approvals and disapprovals are individual—they belong to ourselves and not to the objects we approve or disapprove of. An animal which to the mind of its master is a faithful and noble dog of mixed ancestry may be a "mongrel" to his neighbor whose chickens are chased by it.

Similarly, a Negro may be indicated objectively as a "colored man" or with strong emotional disapproval and contempt as a "nigger." The use of the latter word debases any discussion in which it is used below the level of impartial and objective argument.

Once we are on the lookout for this difference between "objective" and "emotional" meaning we shall notice that words which carry more or less strong suggestions of emotional attitudes are very common and are ordinarily used in the discussion of such controversial questions as those of politics, morals, and religion. This is one reason why such controversies cannot yet be settled.

There is a well-known saying that the word "firm" can be declined as follows: I am *firm*, thou art *obstinate*, he is *pig-headed*. That is a simple illustration of what is meant. "Firm," "obstinate," and "pig-headed" all have the same objective meaning—that is, following one's own course of action and refusing to be influenced by other people's opinions. They have, however, different emotional meanings: "firm" has an emotional meaning of strong approval, "obstinate" of mild disapproval, "pig-headed" of strong disapproval.

In much the same way when, during World War I, our thought was dominated by emotion, our newspapers contrasted the *spirit* of our heroic boys with the *mentality* of the Huns, and the unquenchable *heroism* of our troops with the enemy's *ponderous foolhardiness*. Now, with the more objective attitude which has been brought by time, we can look back and see that a *spirit* and a *mentality* are objectively the same thing, only the one word has an emotional meaning of approval, the other of disapproval.

The use of emotionally toned words is not, of course, always to be condemned. They are always harmful when we are trying to think clearly on a disputable point of fact. In poetry, on the other hand, they have a perfectly proper place, because in poetry (as in some kinds of prose) the arousing of suitable emotions is an important part of the purpose for which the words are used. In *The Eve of St. Agnes*, Keats has written:

Full on this casement shone the wintry moon,
And threw warm gules on Madeline's fair breast.

These are beautiful lines. Let us notice how much of their beauty follows from the proper choice of emotionally colored words and how completely it is lost if these words are replaced by neutral ones.

Just as words can arouse liking and affection, so can they create dislike and antagonism.

Top humorists such as Victor Borge (left) and Sam Levenson (right) use words cleverly to create their stock in trade, humor.

Nowhere do words carry more impact and meaning than in the courts of law.

Words are the tools with which many have carved successful careers in the entertainment world, including (left to right): George S. Kaufman, playwright; Clifton Fadiman, writer-critic; and Abe Burrows, comedian and writer.

The words with strikingly emotional meanings are *casement*, *gules*, *Madeline*, *fair*, and *breast*. *Casement* means simply a kind of window with emotional and romantic associations. *Gules* is the heraldic name for red, with the suggestion of romance which accompanies all heraldry. *Madeline* is simply a girl's name, but one calling out favorable emotions absent from a relatively plain and straightforward name. *Fair* simply means, in objective fact, that her skin was white or uncolored—a necessary condition for the colors of the window to show—but also fair implies warm emotional preference for an uncolored skin rather than one which is yellow, purple, black or any of the other colors which skin might be. *Breast* has also similar emotional meanings, and the aim of scientific description might have been equally well attained if it had been replaced by such a neutral word as *chest*.

Let us now try the experiment of keeping these two lines in a metrical form, but replacing all the emotionally colored words by neutral ones, while making as few other changes as possible. We may write:

Full on this window shone the wintry moon,
Making red marks on Jane's uncolored chest.

No one will doubt that all of its poetic value has been knocked out of the passage by these changes. Yet the lines still mean the same in external fact; they still have the same objective meaning. It is only the emotional meaning which has been destroyed.

Now if Keats had been writing a scientific description for a textbook on physics instead of a poem, it would have been necessary for him to have used some such coldly objective terms as those into which we have just translated his lines. Such emotionally charged phrases as *warm gules* and *fair breast* would only have obscured the facts to which the scientist exactly but unbeautifully refers when he speaks of "the selective transmission of homogeneous light by pigmented glass."

The growth of the exact thinking of modern science has been very largely the result of its getting rid of all terms suggesting emotional attitudes and using only those which unemotionally indicate objective facts. It was not always so. The old alchemists called gold and silver "noble" metals, and thought that this emotionally colored word indicated something belonging to the metals themselves from which their properties could be deduced. Other metals were called "base." Although these terms have survived as convenient labels for the modern chemist they carry none of their old emotional significance.

In popular biological discussions, on the other hand, such words are still used with their full emotional meaning, as when the "nobility" of man is contrasted with his alleged "base" origin. In this respect, popular biological discussion differs from that of the textbook and the laboratory, in which are used terms almost as devoid of emotional meaning as those of physics or chemistry.

Psychology is still younger in the ranks of the sciences, and the clearing away from it of emotional words has not gone very far. "Passion," "emotion," "sex" are all terms of our science which carry strong emotional meanings, so that it is difficult to discuss a controversial matter in psychology without using words which rouse strong emotions and confuse all issues. A beginning is being made. "Intelligence" was a subject on which it was difficult to think clearly because it carried so much emotional meaning.

When we turn to politics and international questions, we are still further from straight scientific thinking. Such words as "reactionary," "revolutionary," "constitutional," "national honor," etc., are all words used in national and international political thinking which carry more of emotional than of any other meaning. So long as such words are the ordinary terms of rival politicians, how can we hope to think straight in national and international affairs? If a chemist doing an experiment depended on such thought processes as a nation uses in selecting its rulers or in deciding on peace or war with other nations, he would blow up his laboratory. This, however, would be a trivial disaster in comparison with what may result from emotional thinking in politics. Better have a hundred chemical laboratories blown up than the whole of civilization!

Let us try to study a few more examples of the use of words with emotional meanings taken from various sources. Accounts of wars are rich sources of such material, so we are not surprised to find in a book on the French Commune the statement that large numbers of the regular troops were *assassinated* during the street fighting by the communards, while a much larger number of the latter were *summarily executed* by the regulars. In order to reduce this to a statement of objective fact it is clear that the one word "killed" should be used in place of *assassinated* and *summarily executed*.

A similar choice of words will be noticed in political discussion. A fluent and forcible speech delivered by one of our own party is *eloquent*, a similar speech by one of the opposite party is *rodomontade;* again two words with the same objective meaning but with the opposite emotional meanings of approval and strong disapproval. The practical proposals of the opposition, moreover, are *panaceas*—a highly emotional word calling out the strongly disapproving emotions which we feel for those quack patent medicines which make extravagant claims. Those who show enthusiasm in support of proposals with which a speaker disagrees are *extremists;* while those showing similar enthusiasm on his own side are called *staunch*. If a politician wishes to attack some new proposal he has a battery of these and other words with emotional meanings at his disposal. He speaks of "this suggested *panacea* supported only by the *rodomontade of extremists*"; and the proposal is at once discredited in the minds of the majority of people, who like to think of themselves as moderate, distrustful of panaceas, and uninfluenced by windy eloquence. Also we may notice that it has been discredited without the expenditure of any real thought, for of real objective argument there is none, only the manipulation of words calling out emotion.

It is not, however, only in warfare and politics that such words are used in order to influence opinion more easily than can be done by words embodying real thought. Art criticism is also a good source for this kind of material. Ruskin said of Whistler's *Nocturnes:* "I have heard and seen much of *Cockney impudence* before now, but never expected to hear a *coxcomb* ask two hundred guineas for *flinging a pot of paint in the public's face*." As in earlier passages, I have italicized the words or phrases with strongly emotional meanings. Stripped of these and reduced to a statement of objective fact, the passage would have to be paraphrased in some such way as follows: "I have heard and seen much of the behavior of Londoners before now, but never expected to hear a painter ask two hundred guineas for painting a picture which seemed to me to have no meaning." Plainly not much is left of Ruskin's criticism after this operating has been performed on it.

As a last example, we may take a part of an attack, made by a newspaper on a novel. This runs: "Its *vicious plea* for the acknowledgment and *condonation* of *sexual perversity*, and the grounds on which it is based, loosen the very *sheet anchor of conduct*." This passage calls out such strong emotions of abhorrence that most readers will be content to condemn the novel without further inquiry. Yet the effect is gained entirely by the choice of words with emotional meanings. It happens to deal with a subject on which emotions are strong, so a dispassionate examination is all the more necessary. We note that a *plea* is simply an argument, plus a suggestion of repugnance for the kind of argument used; that *condonation* is tolerance plus an emotional suggestion that such toleration is indefensible; that *sexual* means something in the life of love of which we disapprove, and that a *perversity* is an unusualness plus

an emotional suggestion of abhorrence. The loosening of a *sheet anchor* is a metaphor implying change and suggesting to a landsman the emotion of fear, while *conduct* is simply behavior of which we approve.

So reduced to its bare bones of statement of objective fact (ignoring for a moment the special difficulties raised by the word *vicious*) the passage becomes: "Its argument for the acknowledgment and tolerance of unusualness in the life of love, and the grounds on which it is based, change the principles of behavior." This clearly is an important statement if it is true, but is not enough in itself to condemn the book, because undoubtedly our principles of behavior do need changing from time to time. We can only decide intelligently whether or not they need changing in the particular case under discussion, when we have made a dispassionate statement of what the proposed changes are and why they are defended. As in all other cases, discussion of the question with emotionally charged words obscures the problem and makes a sensible decision difficult or impossible.

The word *vicious* has some special difficulties of its own. It arouses emotions of disapproval, but there is no word with the same objective meaning which would not. If we call the book bad, corrupt, or evil, the same emotions would be aroused. So we cannot perform the simple operation of replacing *vicious* by an emotionally neutral word with the same objective meaning. Can we then leave it out altogether, on the ground that it has no objective meaning, but that it is used merely to arouse emotion?

Here we are up against a problem about which there has been much dispute. Some people consider that all such words as "good," "bad," "beautiful," "ugly," only indicate one's own emotional reactions towards actions or things and in no sense properties of the actions or things themselves. But when we see a man steal a penny from a child and we call his action "bad," we are in fact saying something meaningful about the action itself and not merely about our own feelings. As to what that something is we may leave the philosophers to dispute; it may only be that the man's action has subtracted from the total amount of human happiness. So to say a book is *vicious* is not the same kind of thing as contrasting the *assassination* of regular troops by communards with the *summary execution* of the communards by regular soldiers. The statement that the book is vicious has a meaning which is not merely emotional, although, of course, the statement may not be true.

On the other hand, it is clearly not quite the same kind of meaning as a simple statement of outside fact such as: "This is a book." Whether the book is good or bad is a real question, but it is a question peculiarly difficult to decide. Our own statement one way or the other is likely to be nothing but a reflection of our own personal prejudices and to have, therefore, no sort of scientific exactness. At the same time, such words certainly arouse strong emotions and should, therefore, be used sparingly in honest argument. The use of words implying moral judgments in the course of argument is very generally an attempt to distort the hearer's view of the truth by arousing emotions.

If we are trying to decide a simple question of fact, such words should be left out, because it is easier to settle one question at a time. If a man is accused of poisoning his wife, the prosecuting attorney should not say, "This *scoundrel* who hounded his wife to her grave." The question to be decided is whether the man did poison his wife. If he did, he is a "scoundrel" undoubtedly, but calling him a scoundrel does not help to decide the question of fact. On the contrary, it makes a correct decision more difficult by rousing emotions of hatred for the accused in the minds of the jury. Another obvious objection to the use of the word "scoundrel" before the man is convicted, which puts it in the ranks of "crooked thinking," is that it "begs the question" or assumes what is to be proved. The man is only a scoundrel if he is guilty, and yet the word has been used in the course of an argument to prove that he is guilty.

These two objections can be urged against the word "vicious" in the condemnation of a book quoted above. It calls up strong emotions making a just decision of the nature of the book difficult, and it assumes exactly what the article professes to prove—that the book is a bad one.

The aim of this article has been to distinguish one kind of crooked thinking, in the hope that those who recognize how their opinions can be twisted away from the truth by the use of words with emotional meanings may be able to recognize this source of error and to guard themselves against it. Those of its readers who have found anything new to them in the ideas of this article should not, I suggest, be content simply to read it, but should try to do some practical work on its subject-matter. If you were studying botany, you would not be content merely to read books on botany. If you were, that would not carry you far in botanical knowledge. Instead you would gather plants from the hedges and weeds from your garden, dissecting them, examining them with a microscope or magnifying glass, and drawing them in your notebook. Psychology too should be studied by practical methods. Emotional thinking (like most other kinds of crooked thinking) is as common as a weed. It is to be found in the leading articles of newspapers, in the words of people carrying on discussions on political, religious, or moral questions, and in the speeches made by public men when these deal with controversial matters. In order to understand it, we should collect specimens by putting them down on paper and then we should dissect them.

The practical exercise which I recommend is one which I have already performed on some passages in which truth seemed to be obscured by emotional thinking. I suggest that readers should copy out controversial passages from newspapers, books, or speeches which contain emotionally colored words. Then they should underline all the emotional words, afterwards rewriting the passages with the emotional words replaced by neutral ones. Examine the passage then in its new form in which it merely states objective facts without indicating the writer's emotional attitude towards them, and see whether it is still good evidence for the proposition it is trying to prove. If it is, the passage is a piece of straight thinking in which emotionally colored words have been introduced merely as an ornament. If not, it is crooked thinking, because the conclusion depends not on the objective meaning of the passage but on the emotions roused by the words.

When we condemn such a use of emotional words in writings and speeches, we must remember that this is a symptom of a more deep-seated evil—their prevalence in our own private, unexpressed thinking. Many of our highly colored political speakers whose speeches stir us as we are stirred by romantic poetry show themselves unable to think calmly and objectively on any subject. They have so accustomed themselves to think in emotionally toned words that they can no longer think in any other way. They should have been poets or professional orators, but certainly not statesmen.

It really does not matter much if we sometimes use emotional words. We all do when we are trying to produce conviction. What does matter is that we should not lose the power to think without them. So a more important exercise than any we can perform on written material is one we can perform on our own minds. When we catch ourselves thinking in emotional phraseology, let us form a habit of translating our thoughts into emotionally neutral words. So we can guard ourselves from ever being so enslaved by emotional words and phrases that they prevent us from thinking objectively when we need to do so—that is, whenever we have to come to a decision on any debatable matter. ♦

FIVE EVIDENCES OF AN EDUCATION

by Nicholas Murray Butler

WHO IS THE EDUCATED MAN? By what signs shall we know him? "In the first golden age of the world," Erasmus observes, in his *Praise of Folly*, "there was no need of these perplexities. There was then no other sort of learning but what was naturally collected from every man's common sense, improved by an easy experience. What use could there have been of grammar, when all men spoke the same mother tongue, and aimed at no higher pitch of oratory than barely to be understood by each other? What need of logic, when they were too wise to enter into any dispute? Or what occasion for rhetoric, where no difference arose to require any laborious decision?" Surely, in contrasting this picture of a far-off golden age with our present-day strenuous age of steel, we must be moved to say, with the preacher: "In much wisdom is much grief; and he that increaseth knowledge increaseth sorrow."

It is only two hundred and fifty years ago that Comenius urged, with ardent zeal, the establishment in London of a college of learned men who should bring together in one book the sum total of human wisdom, so expressed as to meet the needs of both the present and all future generations. This scheme for a Pansophia, or repository of all learning, proved very attractive in the seventeenth century, for it easily adjusted itself to the notions of a period which looked upon learning as a substantial and measurable quantity, to be acquired and possessed. Unfortunately, this quantitative ideal of education, with its resultant processes and standards, is still widely influential, and it tempts us to seek the evidences of an education in the number of languages learned, in the variety of sciences studied, and generally in the quantity of facts held in the memory reserve. But, on the other hand, any serious attempt to apply quantitative standards to the determination of education quickly betrays their inadequacy and their false assumptions. If to be educated means to know nature in systematic fashion and to be able to interpret it, then nearly every man of letters, ancient or modern, must be classed with the uneducated. Or if to be educated means to have sympathetic, almost affectionate, insight into the great masterpieces of art and of literature, then innumerable great men of action, who have fully represented the ideals and the power of their time and who manifested most admirable qualities of mind and of character, were uneducated. The case is even worse to-day. A host of knowledges compass us about on every side and bewilder by their variety and their interest. We must exclude the many to choose the one. The

penalty of choice is deprivation; the price of not choosing is shallowness and incapacity. The quantitative method of estimating education breaks down, then, of its own weight. A true standard is to be sought in some other direction.

A full analysis of the facts of life as they confront us to-day would show, I feel confident, that all knowledges and all influences are not on a single plane of indifference toward the human mind that would be educated. All parts of the spiritual machine are not mutually interchangeable. There are needs to be met and longings to be satisfied that will not accept any vicarious response to their demands. The scientific, the literary, the aesthetic, the institutional, and the religious aspects of life and of civilization, while interdependent, are yet independent of each other, in the sense that no one of them can be reduced to a function of another, or can be stated in terms of another. Therefore, each of these five aspects must, I think, be represented in some degree in every scheme of training which has education for its end. Nevertheless, this training when it arrives at education will not suffer itself to be measured and estimated quantitatively in terms either of science, of letters, of art, of institutions, or of religion. It will have produced certain traits of intellect and of character which find expression in ways open to the observation of all men, and it is toward these traits or habits, not toward external and substantial acquisition or accomplishment, that one must turn to find the true and sure evidences of an education, as education is conceived to-day.

First among the evidences of an education I name correctness and precision in the use of the mother tongue. Important as this power is, and is admitted to be, it is a comparatively new thing in education. The modern European languages took on educational significance only when the decentralization of culture began at the end of the Middle Ages. So late as 1549 Jacques du Bellay supported the study of French with the very mild assertion that it is "not so poor a tongue as many think it." Mulcaster, writing a little later, found it necessary to tell why his book on education was put in English rather than in Latin, and to defend the vernacular when he referred to its educational usefulness.

For the great mass of the people the vernacular is not only the established medium of instruction, but, fortunately, also an important subject of study. A chief measure of educational accomplishment is the ease, the correctness, and the precision with which one uses this instrument.

It is no disrespect to the splendid literatures which are embodied in the French and the German tongues, and no lack of appreciation of the services of those great peoples to civilization and to culture, to point out that of modern languages the English is easily the first and the most powerful, for "it is the greatest instrument of communication that is now in use among men upon the earth." It is the speech of an active people among whom individual liberty and personal initiative are highly prized. It falls short, no doubt, of the philosophical pliability of the Greek and of the scientific ductility of the German; but what is there in the whole field of human passion and human action that it cannot express with freedom and with a power all its own? Turn *Othello* into German, or compare the verse of Shelley or of Keats with the graceful lines of some of their French contemporaries, and learn the peculiar power of the English speech. In simple word or sonorous phrase it is unequalled as a medium to reveal the thoughts, the feelings, and the ideals of humanity.

One's hold upon the English tongue is measured by his choice of words and by his use of idiom. The composite character of modern English offers a wide field for apt and happy choice of expression. The educated man, at home with his mother tongue, moves easily about in its Saxon, Romanic, and Latin elements, and has gained by long experience and wide reading a knowledge of the mental incidence of words as well as of their artistic effect. He is hampered by no set formulas, but manifests in his speech, spoken and written, the characteristic powers and appreciation of his nature. The educated man is of necessity, therefore, a constant reader of the best written English. He reads not for conscious imitation, but for unconscious absorption and reflection. He knows the wide distinction between correct English on the one hand, and pedantic, or, as it is sometimes called, "elegant," English on the other. He is more likely to "go to bed" than to "retire," to "get up" than to "arise," to have "legs" rather than "limbs," to "dress" than to "clothe himself," and to "make a speech" rather than to "deliver an oration." He knows that "if you hear poor English and read poor English, you will pretty surely speak poor English and write poor English," and governs himself accordingly. He realizes the power and place of idiom and its relation to grammar, and shows his skill by preserving a balance between the two in his style. In short, in his use of his mother tongue he would give sure evidence of an education.

As a second evidence of an education I name those refined and gentle manners which are the expression of fixed habits of thought and of action. "Manners are behavior and good breeding," as Addison said, but they are more. It is not without significance that the Latin language has but a single word (mores) both for usages, habits, manners, and for morals. Real manners, the manners of a truly educated man or woman, are an outward expression of intellectual and moral conviction. Sham manners are a veneer which falls away at the dampening touch of the first selfish suggestion. Manners have a moral significance, and find their basis in that true and deepest self-respect which is built upon respect for others. An infallible test of character is to be found in one's manners toward those whom, for one reason or another, the world may deem his inferiors. A man's manners toward his equals or his superiors are shaped by too many motives to render their interpretation either easy or certain. Manners do not make the man, but manners reveal the man. It is by the amount of respect, deference, and courtesy shown to human personality as such that we judge whether one is on dress parade or whether he is so well-trained, well-educated, and so habitually ethical in thought and action that he realizes his proper relation to his fellows, and reveals his realization in his manners. As Kant insisted more than a century ago, a man exists as an end in himself, and not merely as a means to be arbitrarily used by this or that will; and in all his actions, whether they concern himself alone or other rational beings, he must always be regarded as an end. True manners are based upon a recognition of this fact, and that is a poor education indeed which fails to inculcate the ethical principle and the manners that embody it.

As a third evidence of an education I name the power and habit of reflection. It is a frequent charge against us moderns, particularly against Americans, that we are losing the habit of reflection, and the high qualities which depend upon it. We are told that this loss is a necessary result of our hurried and busy lives, of our diverse interests, and of the annihilation of space and time. The whole world and its happenings are brought to our very doors by the daily newspaper. We are torn by conflicting or unconnected emotions, and our minds are occupied by ideas following each other with such rapidity that we fail to get a firm and deep hold of any one of the great facts that come into our lives. This is the charge which even sympathetic critics bring against us.

If it be true—and there are some counts in the indictment which it is difficult to deny—then one of the most precious evidences of an education is slipping from us, and we must redouble our efforts to keep fast hold upon it. For an unexamined life, as Socrates unceasingly insisted, is not worth living. The life which asks no questions of itself, which traces events back to no causes and forward to no

purposes, which raises no vital issues of principle, and which seeks no interpretation of what passes within and without, is not a human life at all; it is the life of an animal. The trained and the untrained mind are perhaps in sharpest contrast at this very point. An armory of insights and convictions always ready for applications to new conditions, and invincible save by deeper insights and more rational convictions, is a mark of a trained and educated mind. The educated man has standards of truth, of human experience, and of wisdom by which new proposals are judged. These standards can be gained only through reflection. The undisciplined mind is a prey to every passing fancy and the victim of every plausible doctrinaire. He has no permanent forms of judgment which give him character.

Renan was right when he held that the first condition for the development of the mind is that it shall have liberty; and liberty for the mind means freedom from the control of the unreasonable, and freedom to choose the reasonable in accordance with principle. A body of principles is a necessary possession of the educated man. His development is always with reference to his principles, and proceeds by evolution, not revolution.

Philosophy is, of course, the great single study by which the power of reflection is developed until it becomes a habit, but there is a philosophic study of literature, of politics, of natural science, which makes for the same end. The question how, whose answer is science, and the question why, whose answer is philosophy, are the beginnings of reflection. A truly educated man asks both questions continually, and as a result is habituated to reflection.

As a fourth evidence of an education I name the power of growth. There is a type of mind which, when trained to a certain point, crystallizes, as it were, and refuses to move forward thereafter. This type of mind fails to give one of the essential evidences of an education. It has perhaps acquired much and promised much; but somehow or other the promise is not fulfilled. It is not dead, but in a trance. Only such functions are performed as serve to keep it where it is; there is no movement, no development, no new power or accomplishment. The impulse to continuous study, and to that self-education which are the conditions of permanent intellectual growth, is wanting. Education has so far failed of one of its chief purposes.

A human mind continuing to grow and to develop throughout a long life is a splendid and impressive sight.

Broadened views, widened sympathies, deepened insights are the accompaniments of growth.

For this growth a many-sided interest is necessary, and this is why growth and intellectual and moral narrowness are eternally at war. There is much in our modern education which is uneducational because it makes growth difficult, if not impossible. Early specialization, with its attendant limited range both of information and of interest, is an enemy of growth. Turning from the distasteful before it is understood is an enemy of growth. Failure to see the relation of the subject of one's special interest to other subjects is an enemy of growth. The pretense of investigation and discovery before mastering existent knowledge is an enemy of growth. The habit of cynical indifference toward men and things and of aloofness from them, sometimes supposed to be peculiarly academic, is an enemy of growth. These, then, are all to be shunned while formal education is going on, if it is to carry with it the priceless gift of an impulse to continuous growth. "Life," says Bishop Spalding in an eloquent passage, "is the unfolding of a mysterious power, which in man rises to self-consciousness, and through self-consciousness to the knowledge of a world of truth and order and love, where action may no longer be left wholly to the sway of matter or to the impulse of instinct, but may and should be controlled by reason and conscience. To further this process by deliberate and intelligent effort is to educate"—and, I add, to educate so as to deliberately sow the seed of continuous growth, intellectual and moral.

And as a fifth evidence of an education I name efficiency—the power to do. The time has long since gone by, if it ever was, when contemplation pure and simple, withdrawal from the world and its activities, or intelligent incompetence was a defensible ideal of education. To-day the truly educated man must be, in some sense, efficient. With brain, tongue, or hand he must be able to express his knowledge, and so leave the world other than he found it. Mr. James is simply summing up what physiology and psychology both teach when he exclaims: "No reception without reaction, no impression without correlative expression—this is the great maxim which the teacher ought never to forget. An impression which simply flows in at the pupil's eyes or ears, and in no way modifies his active life, is an impression gone to waste. It is physiologically incomplete. It leaves no fruits behind it in the way of capacity acquired. Even as mere impression, it fails to produce its proper effect upon the memory; for, to remain fully among the acquisitions of the latter faculty, it must be wrought into the whole cycle of our operations. Its motor consequences are what clinch it." This is just as true of knowledge in general as of impressions. Indefinite absorption without production is fatal both to character and to the highest intellectual power. Do something and be able to do it well; express what you know in some helpful and substantial form; produce, and do not everlastingly feel only and revel in feelings—these are counsels which make for a real education and against that sham form of it which is easily recognized as well-informed incapacity. Our colleges and universities abound in false notions, notions as unscientific as they are unphilosophical, of the supposed value of knowledge, information, for its own sake. It has none. The date of the discovery of America is in itself as meaningless as the date of the birth of the youngest blade of grass in the neighboring field; it means something because it is part of a larger knowledge-whole, because it has relations, applications, uses; and for the student who sees none of these and knows none of them, America was discovered in 1249 quite as much as it was in 1492.

High efficiency is primarily an intellectual affair, and only *longo intervallo* does it take on anything approaching a mechanical form. Its mechanical form is always wholly subordinate to its springs in the intellect. It is the outgrowth of an established and habitual relationship between intellect and will, by means of which knowledge is constantly made power. For knowledge is not power, Bacon to the contrary notwithstanding, unless it is made so, and it can be made so only by him who possesses the knowledge. The habit of making knowledge power is efficiency. Without it education is incomplete.

These five characteristics, then, I offer as evidences of an education—correctness and precision in the use of the mother tongue; refined and gentle manners, which are the expression of fixed habits of thought and action; the power and habit of reflection; the power of growth; and efficiency, or the power to do. On this plane the physicist may meet with the philologian, and the naturalist with the philosopher, and each recognize the fact that his fellow is an educated man, though the range of their information is widely different, and the centres of their highest interests are far apart. They are knit together in a brotherhood by the close tie of those traits which have sprung out of the reaction of their minds and wills upon that which has fed them and brought them strength. Without these traits men are not truly educated and their erudition, however vast, is of no avail; it furnishes a museum, not a developed human being.

It is these habits, of necessity made by ourselves alone, begun in the days of school and college, and strengthened with maturer years and broader experience, that serve to show that we have discovered the secret of gaining an education. ♦

The World's Mecca — NEW YORK

by Jacques Barzun

NEW YORK IS A SKY LINE, the most stupendous, unbelievable man-made spectacle since the hanging gardens of Babylon. Significantly, you have to be outside the city—on a bridge or on the Jersey Turnpike—to enjoy it.

Manhattan, except for its harbor the least likely site for a modern metropolis, is an island tucked away on the map like an appendage on an anatomical chart. A hilly tract of mud, ledge, and fill, thirteen miles long and two miles wide, it is said to have been bought from the Indians for twenty-four dollars and a bottle of whisky. Only now, after three centuries' experience, can one begin to appreciate the Indians' long view, for until about fifty years ago, it was possible to think there was something cozy and quaint about New York straggling upward from the Battery.

All that was before we built a sky line, so that our greatness and our misery, as often happens, came simultaneously. Having become a city of cliff-and-canyon dwellers, our standards are set for us by our necessities. And when we compare what we are with what we endure, we can only groan and vent our disgust on our neighbor—as we do.

Here is the greatest concentration of power in the world, the most feverish collection of brains, the deepest moneybags, the mightiest shipping, the most intricate communications center, the vastest publishing industry, the largest cluster of hospitals and richest array of physicians, the widest network of schools, museums, and universities, the most energetic population.

Talents are innumerable and endlessly ramified, as are the opportunities for their use. Where but in New York would someone advertise himself as "Expert in pharmaceutical Latin" and hope to receive encouragement? Where else does every star want to shine, at least for one golden season? New York is the Mecca of everyone in the world who has an independent will and a conception

of the century he lives in. New York is the gateway to the forty-eight freedoms—which may not be enough, but which are unquestionably better than the seven devils left behind.

New York means all this and earns its greatness, but by a paradox of equal magnitude, it fails in all the practical modernity it supposedly stands for. As a city to live in, New York is a squatter's camp.

For seven million people to pump themselves every day in and out of this great heart, and for some to dwell there in reasonable comfort, three things would be needed: transportation, sanitation, and policing. New York's public transport system has to be borne to be believed. To begin with, it is not a system. The city, half a dozen private companies, and one union play and quarrel over the management of a score of lines above and below ground. Some of these lines cross and connect, others merely cross. Transfers are haphazard, some are to be paid for, others not. Fares vary and so do the ways of paying them—silver into a counting machine, pennies into the driver's hand or on a tray.

Unlike every other city in the world, New York cannot afford to give its visitors a free map showing the routes and hours of service of the various lines, for it would show the chaos which is the sole working principle of the vehicular mess. It would show the abjectitude of the Forty-Second Street shuttle—three minutes' transportation sandwiched in ten of boardwalk trudge—the strangers following green and red lights stuck in the ceiling, jostled by the rushing crowd while they decipher a confusion of small signs posted in every direction.

No provision of any kind, either, for the convenience of surface passengers on rainy days or at busy intersections under the obsolete elevated structure. Waiting for a bus anywhere along Third Avenue is dangerous, and one person a day is injured at the Forty-Second Street stop. The mind of man can fashion a directed missile that will hit the enemy in the left eye but cannot make a schedule for New York buses. What is clear is that all drivers hate the public and rejoice in their discomfiture and delay. This is the only uniform condition throughout the city.

The trouble began with the inhuman one-man operation. Nobody should be surprised that under it the otherwise normal and decent Americans who drive buses become manic or sullen, refusing to answer questions or seizing open road space to dash and brake suddenly. The treatment of the men matches that of the passengers. Why talk of human dignity in the face of the rubbing and drubbing and swaying and pulling of viscera miscalled transportation? No one in the history of mankind has begun the day's work by such an ordeal as a New York bus or subway ride.

It is pitiable to have to analyze and become articulate about things that taken one at a time would be trifles. But New York life is the piling up of a crushing load of trifles. If only for the future diggers of our midden-heaps, the facts must be set down. None of the vehicles in use is very old, yet none seems to have been designed for human beings.

Inside the bus everything is arranged so that you cannot see the street signs. As for the automatic exit doors, the variety of their working is a menace. An innocent woman or child stands on the top step, level with the floor of the bus, and so prevents its going. The driver shouts abuse. In the next bus, one has to leap down to the bottom step if one wants out, or again incur the motorman's wrath. Meanwhile a certificate above your head implores you to love him for not having hit other buses—not even those of rival companies. Going about New York, in short, you are hard at work keeping your balance, temper, and a whole skin.

If these are not quite the drops of water that wear away stone, they are certainly the rubs and pinpricks that make so many New Yorkers irritable and rude. What is astonishing is that some few have the heart to reason themselves out of their fretted state and act civilized. For their daily grinding down by public transportation is only one of their legitimate complaints.

Their city is filthy. Everybody has read about the horrors of medieval town life—garbage and slops in the streets, and a separate stench for every locality. That is a gross libel on medieval towns, but it is New York to a *T*, with industrial smut added to man's and nature's. The streets are lined with cans of ashes and refuse that get picked up after much of their contents have been scattered. The removal trucks are huge, slow-moving, earsplitting contraptions which block traffic. At times, especially in winter snow and ice—which the city has never learned to deal with—the trucks skip part of their routes. This is true not solely in the slums—inexcusable as that would be—but everywhere. Surely not in the fine residential districts? I know of none such.

Fortunately, there being two noble rivers, one on either side of the island, great winds blow in every direction. But the litter and silt of the streets swirl into eyes, mouth, and nostrils. New Yorkers are always full of grit.

There is an ordinance against noise, and a society to reward noise-abaters, but noise increases. Trucks and fire engines are equipped with piercing staccato whistles, and every ten minutes indoor conversation has to stop while the race screams down the avenue. In so much noise, noise disappears. New Yorkers gradually lose the power to listen while retaining their sense of hearing. One of these hardy creatures was once found napping in a phone booth.

These are the amenities. Remain the last necessities. First, protection of life. The metropolitan police are a picked and trained body of courageous men, deservedly known—in spite of graft and corruption—as New York's Finest. But they're sometimes so fine you can't see them at all. There aren't enough for the lawlessness that haunts the streets.

Go into the parks at night and you will have your teeth knocked in and your valuables taken. In the daytime anywhere bag snatching is a common risk, and children coming home from school are held up for their pennies, marbles, or belts by older gangs. The sense of being in a city, a *polis*, metro or not, is disappearing as the inhabitant fingers his service revolver and writes to the *Times* about the right to bear arms in self-defense.

It makes one want to organize a general exodus. To prevent this, the exits from the city are kept dismal, incomplete, and badly marked. The parkways surrounding New York are models of civil engineering, landscaping, and traffic science. But to reach them on the east, or the tunnels on the west, is like a game of chance played in the dark.

Still, can we not enjoy it as the spectacle of grandeur it undoubtedly is? Not from inside. New York has never risen to providing vistas. We are so starved for an actual sight of the majesty we sense around us that we're content to take the lower Palisades, or Astoria, or the roofs of Harlem as grandiose views, ruined though they are by the hand of man.

If we wear side-blinders, the George Washington Bridge is a glorious vision. But none of these is New York proper, which remains strictly invisible, a concept. The makings of a noble sight existed on Park Avenue looking South. But the gilded erection at the end was put up by a reactionary who leafed through a book for his design, and the silhouette is disastrous. By some perverse and significant fate nearly all of New York's summits are failures, the Empire State and the Chrysler buildings especially.

Rockefeller Center wisely refrained from campaniles, and so did the makers of that pure marvel, the Lever building. The rest are unimportant, yet together, what a sublime, unsurpassable sky line! ♦

Michiel Van Musscher (1645-1705).

THE PORTRAIT AND THE PAINTER

by Maurice Grosser

Jan Vermeer (1632–1675).

TODAY WE HAVE MORE FINE PAINTERS than we know what to do with, yet few of the portraits of our time are works of art. Few are even works of passable skill. And it might be interesting to inquire why the art of portrait painting is now so fallen, looking at the question from the painter's specialized point of view, of technique and subject matter.

The subject matter of the Byzantine painters had been God, His laws and works. The subject of the later painters was man. The Renaissance painters, in fact, were often embarrassed by the limitations of a subject which forced them to portray even the divine personages as convincing human beings. But the painter knew man. Man's variety, dignity and grandeur compelled his eye, and his pictures from the Renaissance thereafter were crammed with every possible form of humanity—as pagan gods, monks, soldiers, angels, kings, princes, ladies, beggars, saints and children —painted with every available form of story, background and adornment. Nevertheless, the painter's subject was the actors themselves, not the scenes they occupied.

The pictures were large. The painter's equipment was cumbersome. He worked principally indoors. The landscape and architecture in the pictures were done, for the most part, after sketches or from memory, and have only a minor importance. For particularly elaborate compositions, painters would sometimes construct small models of the landscape and architecture they were to paint—

The most entertaining field in the world for the painter is that of the human face. LICHTENBERG

miniature stage-sets, stage-lit, and peopled with small wax figures —so that the illumination and cast-shadows of the picture could be made consistent and its space and perspective convincing.

Even in such pictures, the painter's subject was still people. Landscape and architecture were there only to explain where they were living, and still-life to show what sort of things they used and wore.

With such a subject, the painter's simplest problem was the painting of a single person. A portrait was the easiest job a painter could be asked to undertake and, unlike today, portrait painting was still a respectable branch of his trade. Today, the professional portrait painter is held in low esteem. Portrait painting has become a branch of commercial art, like landscape architecture or interior decoration, in which success depends more on rich connections and social abilities than on any special painting talent.

The painter of those times was not looked down on for his portraits. Recording human character was what he was expected to do. Since human variety was the painter's natural subject, any man of any character whatsoever could be painted and anyone who could afford it had his portrait made. Each great family possessed a private picture gallery for the portraits which explained the family's importance, and incidentally, defined its character.

A gallery containing a great many children's portraits, for example, was the mark of a family whose women had the habit of command. A mother is always proudest of her children while they are still young and pretty and dependent, and it is like this, if she can, that she will have them remembered.

In the same way, a gallery of portraits of the mature and old is the mark of an ambitious family aware of the historical importance of its line. A member of such a family would wait to be painted—since portraits were expensive, and laborious to sit for—until he had done something worth recording—unless, of course, he was heir to a throne—or at least until he was old enough to show his character and promise.

The sitter was not expected to charm but to awe. Today we are constantly astonished at the brutal and unflattering character the painters of the fifteenth, sixteenth, and seventeenth centuries were permitted to attribute even to the most powerful princes.

There were countless portraits to be done. Kings had their pictures painted to make their faces known to their subjects. The innumerable portraits, all copied one from another, furnished decoration and splendor for the royal palaces, and were distributed as marks of friendship and favor to noblemen and to other royal houses. Portraits of marriageable princes and princesses were exchanged as a preliminary to a proposal of marriage. Relatives sent their portraits to relatives just as today we send photographs, and the private portrait gallery served to keep family records and entertain visitors just as the daguerreotype album did in Victorian times.

If one remembers how busy portrait photographers are kept at the present time, we cannot be astonished at the enormous number of portraits the painters formerly turned out. For, before the invention of photography, portrait painting was the one job every painter had to be able to do.

Common as portrait painting has always been in the past, painters have never found it easy. Other painting is done, if not in private, at least in privacy of mind. Only when the work is finished is it submitted to the public for criticism.

Portrait painting must be done in public. It is the painter's one public performance. Here, like a singer before an audience or an actor on the stage, the painter has an immediate response from his public to the picture he is painting. He must deal with the will as well as with the person of his sitter. Any kind of painting is difficult enough: having the painter's client, who is also his most captious critic, as subject for the picture adds further difficulties. As a result, the portrait is the most trying on the nerves and the least certain of success of any work a painter can undertake. Not only must he paint his sitter: he must convince him as well. And he must entertain him at the same time.

Formerly this was easier. The painter's studio was a general meeting place. Painters did not mind working before an audience. As the painter painted, the friends and visitors could be depended on to keep the sitter awake and entertained. I suppose this must have been the case until very recently indeed, for there is a picture by Fantin-Latour, called *Un Atelier aux Batignolles*, of Manet's studio, where the painter, in his company clothes, is shown at work on a portrait, surrounded and undisturbed by a group of the most famous painters and literary men of his day.

The painter of our time has no such aids. He must entertain his sitter himself. For he has become accustomed to work in the sequestered intimacy of an analyst's alcove, and with the added burden of a patient at all times free to consult the doctor's notes.

With a little training and patience, all this can be dealt with. Painters quickly learn how to chatter automatically even when they are working most seriously. Some even come to enjoy it. The real difficulty is not this. The difficulty is one inherent in the portrait itself. For a portrait is not like any other sort of picture. It is not a simple representation of the sitter, nor does the simple act of

painting a man, however well it may be done, necessarily produce a portrait of him.

In fact, the portrait seems to depend so little on careful or accurate drawing that wretched and even untrained painters can frequently produce astonishing resemblances. A portrait may be painted well or ill and still succeed. But if it does not present a convincing likeness of the sitter, it is not a successful portrait. In this way a portrait is like a caricature—it is a picture whose unique subject matter is a resemblance. This resemblance is not in any way the *complete* image of a man. It is obtained, like caricature, by looking at the man from a special point of view. To get it, a peculiar state of sympathy of a mysterious and almost magical nature must be established and maintained between the painter and his sitter.

How this is done not even the most experienced portrait painter understands. With some sitters it comes easily. With others it cannot be got at all. Sometimes it is there, and then for no apparent reason it will disappear never to return. If it exists and continues to exist, the portrait will look like the sitter whether it is painted well or ill. If this state of sympathy cannot be evoked, the portrait, no matter how skillful the painter, will not be resembling nor can it ever be.

For painting is prophetic, or at least it seems to be. The painter presents the world as he sees it when he paints. Everyone else sees the world as it was in the past, reflected in the retarding mirror of his memory. The painter painting a portrait is particularly aware of this. The family invariably complains that the sitter looks too old. This is quite natural. The sitter's family see only their memories of the sitter. Whereas the painter has depicted the sitter as he was at the moment when he was being painted, at a point the family's memories have not yet reached.

In the same way, an official painting style is acceptable to everybody because it presents an image of the world that now exists in everybody's memory, and which, consequently, is now only an image of the past.

The world depicted by Modern Art is the world of an earlier part of our century, a world which the painter (like everyone else) was concerned in taking apart, perhaps because it had become too rigid to be lived in. Today we know what the parts are like. The problem now is how to assemble the pieces. The painter is also concerned with this. It cannot be solved by methods of abstraction, or by analyses of styles. We have looked at the shape of the pieces long enough. It is time now to reassemble them.

What the painter is searching for, and all the rest of us are too, is a world adapted to human sizes and to the shape of man. The painter of today is admirably equipped for his endeavor. He has an impressive heritage. He has available to him all the techniques of the planned picture, of the Impressionists, of organic composition, and even, if he needs its emphasis, of the poster.

He has got rid of a great deal of unnecessary luggage. He has no longer the Impressionist's dependence on the theories of photography, although he knows the advantages of Impressionism's equalized surface and of its confidence in improvisation. He no longer needs Modern Art's subject of composition, but he still avails himself of all the richness the double image can provide. It is precisely these three things which characterize the living tradition of painting of our time—the equalized surface, improvisation, and multiplicity of meaning. These are the tools of our painting.

They are not very different from the tools of Modern Art. But the painting of today has a different subject. It is not new. The painter has often used it before. The subject of our painting is no longer art, science, poetry, God, or mankind as a group. It is every individual man and the particular world that each inhabits. ♦

Giacomo Francisco Cipper (1707–1736).

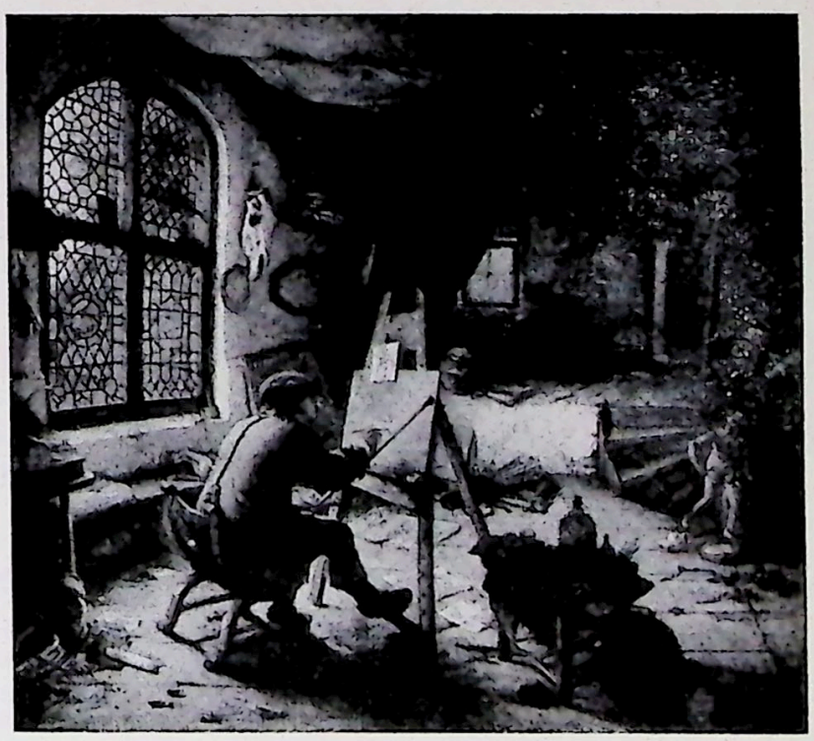
Joos Van Craesbeeck (1605–1690).

David Teniers the Younger (*1610–1690*).

Arent de Gelder (*1645–1727*).

Frans Van Mieris the Elder (*1635–1681*).

Adriaen Van Ostade (*1610–1685*).



Charles Van Loo (*1705–1765*).

HOW TO LISTEN TO MODERN MUSIC

by Deems Taylor

I CANNOT UNDERTAKE TO WRITE an exhaustive and authoritative treatise on How to Listen to Modern Music, for the three excellent reasons that I haven't space enough, you haven't patience enough, and I don't know enough. But I might be able to make a few suggestions that would possibly be useful to anyone hearing ultra-modern music for the first time.

First and foremost, when you sit down to a piece of ultra-modern music, try to rid yourself of . . . fear. I make that suggestion in all seriousness. Don't be afraid. It may seem silly to imply that people are frightened by modern music. Just the same, I think they are. A good deal of the fury with which people denounce the new and unfamiliar in art is the result of a very real terror.

I think that particular fear lies at the root of a great deal of people's unwillingness to give even a first hearing to modern music. It's a sort of "I'm-glad-I-don't-like-lemonade-because-if-I-did-I'd-drink-it-and-hate-it" attitude. How many times I've heard people say, "Well, if *this* is music, what's going to become of Bach and Beethoven and Mozart and Wagner?" We're really afraid of getting to like this new stuff, for fear that it might destroy our taste for the older music that we've known and loved all our lives.

Or, if our reactions are a little less naïve, we have a subconscious —or perhaps conscious—fear that if too many people grow to like this new music the old will lose its popularity, orchestras will stop playing it, singers and instrumentalists will stop putting it on their programs, and we shan't be able to hear the classics any more.

Now granted that you may be haunted by that fear, look about you—or rather, use your ears. Is Bach extinct because Strauss wrote *Ein Heldenleben?* Is Beethoven on the ash-heap because Stravinsky wrote *The Rites of Spring?* Is Wagner no longer heard because Debussy wrote *Pelléas et Mélisande?* Has Brahms been scrapped to make room for Shostakóvich? If the history of the race tells us anything, it tells us that art is not a branch of the automobile industry or the millinery trade. This year's model does not render last year's model obsolete. The music you have always liked will continue to be played. There is no limit to the library of the world's music. There's plenty of room on its shelves for new scores, without throwing out any old ones.

Another thing of which not to be frightened. Don't be too much impressed by what people have to say about how this ultra-modern music marks a complete smashup of all our previous conceptions of what music ought to be, the destruction of all pre-existing laws of melody, harmony, and whatnot. Some of the most repellent characteristics of much modern music have been in existence for centuries. In the Confucian temples of China, for instance, the priests sing certain prescribed hymns in unison; but every priest is at liberty to choose whatever key is best suited to his voice. That's polytonality. The so-called harmony of the Middle Ages would sound unbearably awkward and ugly to us. There is much talk of twelve-note scales and quarter-tones today. In Hindu music today, as there always has been, there are sixty-three well-defined different scales. So don't get to thinking of this breakup of existing musical theories in terms of the fall of the Roman Empire or the destruction of civilization. It's only the breakup of a lot of rules made up by people who weren't composers. The so-called laws of musical theory are rules of procedure, codified from what composers of the past did more or less instinctively, in order to allow composers of the present to write music that will at least be inoffensive.

Great music can be written that conforms to the strictest rules ever laid down. But the fact that music conforms to the rules is no guarantee that it will be great. Bach and Mozart and Beethoven broke as many rules in their day as Schönberg was breaking in his. Most great composers are aesthetic anarchists. Particularly, don't let us critics frighten you. The people who stand most stubbornly

in the way of progress in any art are generally the very people who know most about it. They *know* what rules are being broken, and are correspondingly horrified. The general public likes the new work or doesn't like it, and so keeps it alive or kills it.

Furthermore, if you honestly want to understand this new music, don't pay much attention to what its composers have to say about it. Every artist desires ardently to be understood, and his natural impulse is to burst into words in order to help you see what he is driving at. But music happens to be a language—a very definite language—for the expression of just those ideas and moods and emotions that cannot be expressed in words. So don't trust words. If a piece of music can be completely expressed in words, and the intellectual ideas of which words are the supreme medium, there never was any need to compose it.

And don't wonder what Beethoven or Wagner would have said of it. If what their fellow composers had to say of their music is any criterion, Beethoven and Wagner would loathe it. Don't take the word of the past, no matter how great a past. Ancestor worship does not make for a healthy nation or a healthy art. God help us if the younger generation ever stops being the despair of its grandparents, or turns out no music of which its spiritual ancestors would have thoroughly disapproved.

Another thing. If music means anything to you, if it is a source of pleasure, inspiration, or spiritual nourishment to you, you owe something to music. It is your duty to help to keep it a living, growing art. You must not be selfishly content merely to sit in the shade of the tree. Water it occasionally. The least you can do, as a lover of music, is to be willing to listen to what a new composer has to say, whether you like it or not.

People write me despairing letters, pointing out our dearth of great composers, our lack of a Beethoven, a Wagner, or a Brahms. I don't say that that is true or not true. I don't know. But if it is true, at least let us make it possible for the great man to get a hearing when he does arrive. And make no mistake. When he does arrive, many of you will not like him. To some of us at least, Debussy's *Afternoon of a Faun* is one of the loveliest pieces of music ever written. Even those who may not care for it hardly find it ugly or incoherent. Yet at the first performance of the *Faun* there was a riot in the hall. The audience laughed and yelled and hissed and whistled so loudly that the piece went virtually unheard. That was in 1894, a little over half a century ago. The human ear is a very adaptable instrument.

"All right," you say, "I'll listen. Now what do I listen for?" That question is not so easy to answer. Or perhaps it is. I think I would say, listen for the same things that you expect to find in any piece of music; but don't make your definitions too rigid. There are four elements that are present in any piece of good music: melody, which is design; harmony, which is color; rhythm, which is proportion; and form, which is the ground plan. Listen for them. Ask yourself, does this music contain themes that possess a definite contour and outline, regardless of whether they happen to please me or not? Do they exist? Granted that its harmonies may offend my ear, is there any element of contrast among them? Is there any discernible difference between one ugly chord and another, or is the general impression of all this cacophony one of monotony? Does the music possess some underlying rhythmic pattern that keeps it going, or does it give the effect of moving in a circle? Does it possess any plan that I can discern, no matter how unfamiliar or unlike the traditional forms? Does it seem to possess a beginning, and middle, and an end, or does it just start and stop?

Now a word of warning about the harmony. Bear in mind that in recent years composers have taken to using strongly dissonant chords very often not as harmony is conventionally used, but to give an effect of color. It is a device that is hard to explain in words. One simple example is the silver-rose theme in Strauss's *Der Rosenkavalier*, where the celesta plays a series of chords that has nothing in common with the harmony of the strings that underlie it. If you're familiar with that theme, you can't deny that the dissonant harmonies give it a silvery, metallic quality that has nothing to do with the tone quality of the instruments that are playing it. Look for a similar intention in a piece of new music before you decide that the composer was just trying to annoy you with a series of discords.

One thing about form. Music has always been inspired by the mediums through which it is transmitted—in other words, has always been written for whichever medium would give it the most performances. If Haydn and Mozart and Beethoven wrote a great many symphonies and string quartets, one reason is that almost every wealthy man of their times maintained a private orchestra or a private quartet. He would order a new symphony or a new piece of chamber music much as you would order a new overcoat. Today there are no private orchestras and very few patrons. But one medium that is becoming increasingly hospitable to composers is the theatre. Of fifteen works by modern composers played by the Philharmonic-Symphony Orchestra during one season, only two of them were absolute—that is, abstract—music. Five were program music—told a definite story—and eight had been written for the stage, and particularly for ballets and pantomimes.

Now stage music must base its form, not on a musical structure, but on a dramatic one, which is frequently quite foreign to musical logic. To develop a musical idea clearly and coherently takes a certain amount of time; but when music accompanies a dramatic story, or the gestures of a pantomimist, it must frequently turn in its own length, so to speak, long before it would naturally do so. The consequence is, that when such music is played on a concert stage, without the pantomime or the ballet as a clue to what it is trying to express, it is often likely to sound formless and incoherent. Parts of Stravinsky's *Petrushka* and *The Rites of Spring*, for instance, are almost meaningless without the accompanying stage action. This is no fault of the music; it is the fault of playing the music out of its proper place—exhibiting the costume, so to speak, without bothering to bring on the actor. Bear that handicap in mind when you listen to a new ballet or pantomime in concert form.

And now, having dutifully listened, suppose you still don't like this new music? Hear it again. Give it several hearings, if you possibly can, no matter how much they may hurt. And then, if you are absolutely sure that you really don't like it, or that you really do, don't be afraid to say so. Don't be afraid to be wrong. Don't pretend, either way, out of deference to your friends, or a fear of being thought old-fashioned. Furthermore, if you dislike one ultra-modern work, don't take it for granted that no ultra-modern music is for you. On the other hand, don't assume that every new piece, however outrageous, is the voice of the future. The proportion of rubbish to great music that is being written today is what it always has been: about ninety per cent.

When we hear two men speaking in a foreign language, if we don't happen to know that language, everything they say sounds like gibberish. Only after we have begun to grasp their language can we decide whether they are talking wisdom or nonsense. Composers today are experimenting with a new musical language. There is as yet no dictionary for it, and no way of studying it except to listen to it without panic and without mental reservations. And the more we listen, the better able shall we be to weigh and estimate the value of what present-day composers are saying. Some of them are just talking pig-Latin; but others may be saying something that we may all, some day, be grateful to hear. ♦

THE BEAUTY BORN OF STORMS

by Archibald Rutledge

NOT LONG AGO an internationally known portrait-painter said to me, "I care nothing for beauty." Then he qualified this astonishing statement by adding, "Of course, I mean mere beauty, untested beauty of the debutante type, beauty not yet associated with the strength and maturity of character that come only through loss and grief and struggle. The deeper beauty is always an achievement, not a gift. Life has a schoolroom of sorrow to which we all go. It is only when we emerge from it undaunted that the richer qualities of the spirit can be made manifest."

It has always surprised me that people toil so hard and long for what they call security, yet at the same time admire most those who never consider their own welfare and security. A man who wears the Congressional Medal of Honor is entitled to wear it only because he has proved himself oblivious of his own safety. In a great storm, utterly losing all thought of himself, he has come forth with that kind of beauty that we call honor and glory.

In the swamps of the Deep South there are strange growths known as "cypress knees." Botanists believe these to be the breathing apparatus of the cypress. The roots of this tree are usually under water; and these knees apparently take air down to the roots, and thence to the tree itself. Anyone who studies these growths, which are conical in shape, and rarely more than a few feet tall, will find that the vast majority are symmetrical cones, with no especial individuality, no striking character or significance. But now and then one comes upon a cypress knee that has been wounded; perhaps a wild boar sharpened his tusks on it, or against it a buck rubbed the velvet from his horns; or possibly a branch, or even a whole tree, fell on it, bruising it and tearing parts of the bark away. These wounds, in healing, produce burls, which, covered with new bark, give to the growth an especial beauty. Invariably, the cypress knee that has withstood the greatest number of wounds is the one that has the most pronounced character, the most appealing charm. Here is a beauty born of storms and sufferings. But the beauty becomes real and is revealed only when the damage inflicted by the storms and stresses has been valiantly resisted. Perhaps, after all, the Indians were right when they said that the valor of a vanquished enemy became one's own.

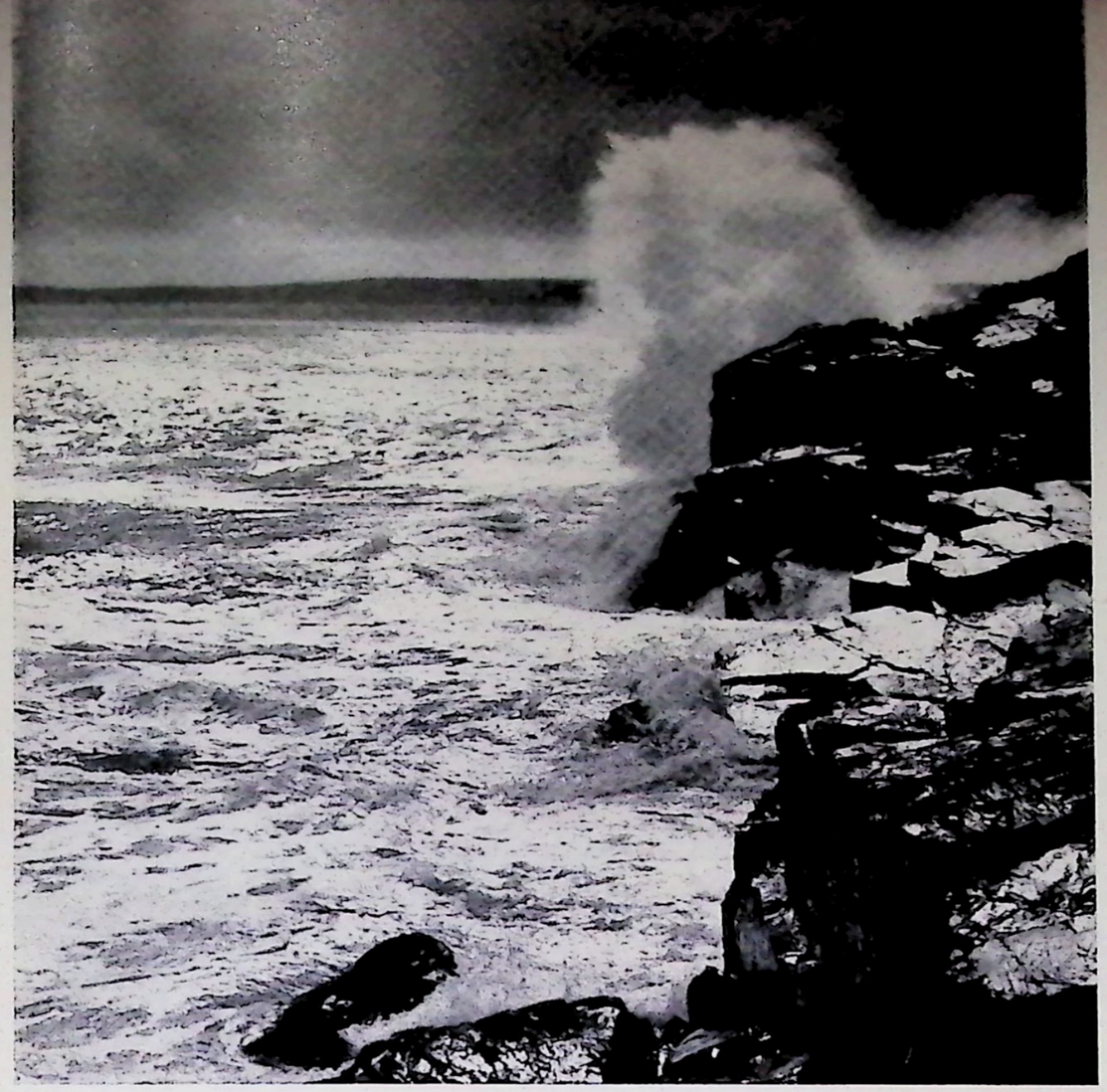
Close observers of human nature know that some women come into what is called their second bloom. A first bloom appears to be common to all girls. While it is lovely, it lacks significance and spiritual durability. It can represent no effort, no decision, no struggle, no strength or valor on the part of its possessor. It is without character. Years later, when the girl has become a woman, if she has reacted gallantly to the troubles that life inevitably brings to all of us, there will come to her a beauty that is the manifestation of the triumph of the spirit over adversity. This kind of beauty may last for the rest of her life; indeed, the serenity of its bloom has about it the timeless air of immortality. That is because it is rooted in character. What grows in that soil is not subject to change. Young beauty flowers on the shallow soil of the physical; spiritual beauty on life-giving waters of eternal springs.

I remember going up a mountain path one day when I met a mountaineer with an axe in his hand. As we were going the same way, I walked with him, and asked him what he was going to cut.

"I need a piece of timber to fix my heavy wagon. I need the toughest kind of wood I can get. That kind always grows on top of the mountain, where all the storms hit the hardest. A tree that has never been shielded is generally the last to fall. It has stood so much in the way of storms that it has built up a strength to stand a big gale." This idea is the same one that Tennyson expressed when he wrote of a strong lance that had been made from wood "storm-strengthened on a windy height."

The beauty born of storms has a nobility about it; perhaps this is because it is associated with strength. It has been tested and found true.

It has been my lot in life, living in the wilderness as I do, to be out in storms a great many times. I never knew one that did not do me good. For a storm, whether it be physical or spiritual, is always a challenge; and there is something in the heart that rises up to meet it. No other kind of occasion calls it forth. Storms rend



and mar; but they strengthen, they build, and they may bring forth serene and changeless beauty.

We are prone to lament that the world is not better. Yet the fact that it is full of trouble affords us our only chance to spend our hearts. And it is not in times and places of peace that we find our heroes and heroines; not in ballrooms and on bathing beaches, but in the places of danger and darkness, in frontline trenches, there valor is found, there where men fight and die—heroes with their heads beaten in and the blood running out of their eyes. A time of prosperity is a dangerous time; the soul loafs and grows fat. Times of storms and peril are the ones that show what we are made of. Loss and grief are always life's summonses to us to be great.

Of singular depth and appeal is the story in the Bible of the Pool of Bethesda. All about it lay the halt and the maimed, "waiting for the troubling of the waters." For only when the waters were troubled would the angel rise in them to heal those who awaited this compassionate ministration. So it is in life. The angels of our higher nature rarely manifest their strength and beauty until the mortal waters are troubled. Then it is that we give ourselves, we learn truly to love and to sacrifice. At such times alone we build shrines without knowing it, for it is a law of life that wherever there is a gallant sacrifice, there inevitably forever will be a sacred shrine. What we call love, thinking of it in its nobler aspect, is often very difficult to allure; be assured when grief calls, it is like love to come.

The greatest minds have discovered virtue in storms. "Sweet," says Shakespeare, "are the uses of adversity." "The dark," says Sidney Lanier, "is full of nightingales, of dreams and of the heavenly muse." And Isaiah gives us this tremendous promise: "There be treasures in darkness." The strength of the body, the quality of the spirit—these need testing in order to bring them into greater strength and beauty. They need to be opposed by storms in order to prove their mastery and to emerge triumphant from the encounter. But storms not only develop us into new strength and beauty; they enlarge our hearts with sympathy for others. Only those who have suffered can appreciate the meaning of suffering.

Always there is something masterful and mighty about a storm. And whatever strength it manifests calls forth in us the same kind of virtue to meet it. We are closer kin to the elemental forces than we know, being blood-sisters and blood-brothers to the winds and the tides, the thunderheads and the marching stars. Does the gale rise? So do our kindred spirits. The storms that sway our huge pendent world are not for our destruction; they are lordly imperious magnets, drawing from the depths of our beings new spiritual vigor.

Without storms our existence would suffer lassitude. Nor should it be forgotten that it is often the tempest of sorrow that draws souls together. We clasp hands in the dark. Joy alone never gives to life its full beauty. Love's bosom is never so deep as when it is a shelter. How often is it true that two people discover an undreamed-of serenity in calmly facing loss together. Unless one person shares another's sorrow as well as another's joy, love will never attain its full stature and its supreme beauty.

In Shakespeare's *Henry V*, the night before the great and decisive Battle of Agincourt, the French, a hundred thousand strong, spent their time celebrating what they were sure would be the morrow's victory. In contrast, the English, worn out with marching, in a strange land, and only twenty thousand strong, spent the night in sober vigil; and from man to man went King Hal, reassuring every man, courageous and strong in hope. After the extraordinary English victory next day, one of the characters in the play is trying to explain the victory. He says: "It was a little touch of Harry in the night."

And we never know how great a privilege may be ours when, with storms of apparent disaster lowering, we may, by even a single word, but more especially by our own behavior, inspire those who are compassed by danger and darkness. Perhaps life's deepest joy is to feel needed; and if there were no storms, we should never be needed.

When you are deep-wounded, remember
The blow strikes the flame from the stone.
The stroke that Fate deals you may give you
A beauty you never had shown. ♦

WILL POWER

by Eugene H. Sloane

IF YOU DISCUSS HABIT CHANGING WITH MANY PEOPLE, they will tell you that it is all a matter of "will power."

There is a widespread opinion that the will is a power which can be developed and trained like a muscle, and once so trained, can be summoned to perform prodigious feats, including complete mastery over one's own nature and even over human beings. The hypnotist, for example, is supposed to have learned the secret of irresistible will power that can overcome the will of the "weak-willed person."

For many important reasons that will become apparent as we go along, we must at the outset lay this psychological ghost and a number of its ghostly relatives.

To be brief and blunt, there is no such thing as will power—at least not as it is popularly conceived. Not only do psychologists dismiss the idea of "will power" as pure mythology, but they feel pretty much the same about "*the will.*"

These misused terms are responsible for many really harmful ideas about habit formation and self-development. For many persons "will" has come to signify strain, effort, tension, compulsion, and repression—even doing that which is hard and unpleasant. In fact, "will power" has been defined as "doing what you don't want to do." Such false ideas give rise to wrong attitudes toward ourselves and ways of dealing with ourselves. They can affect our thinking and learning and block achievement otherwise possible.

The popular conception of "will power" has come largely from the confusion of two different meanings of "power."

In its first meaning, "power" is the ability to act and is synonymous with "faculty." "The power of will" originally meant the same thing as "the faculty of will"; that is, a certain distinct function of the mind as opposed to, say, "the faculty of sensation." When people speak of the power of sensation, they do not conceive of some mysterious energy at work.

But because of a second meaning of "power" as exerted energy, force, or might (the power of lightning), "power of will" has come to mean some mysterious energy that the man of "strong will power" knows how to draw upon and control.

Thus a simple word with two different meanings tied to an elusive term intended to indicate certain complex functions of the mind has been the cause of a tremendous amount of confused thinking about the mind and its operations.

Since the ghost called "power of will" can be laid by unscrambling meanings, can the same method be used to lay its ghostly ancestor, "*the will*," itself? Almost, but not quite.

The trouble with the term "the will" is that today it is a vague general term standing for many different mental operations—all difficult to analyze and explain. It stands for the ability to make quick, positive decisions; the ability to stick to a decision once it is made; determination; stubborn behavior; aggressive, confident behavior; perseverance; unyielding behavior; and so on. The person who displays some of these traits is said to have a "strong will," and such a phrase immediately suggests some of the same ideas of "vital force" that are associated with "power of will."

The original meaning of "will" was "desire," "wish," and "prefer." And in the first great system of psychology developed by the medieval schoolmen the "will" was the technical name for desire under the control of reason as contrasted with blind impulse. The schoolmen defined the will as "rational appetency," which is nothing but "rational desire."

Similarly in the language of modern psychology we distinguish between conscious desire and unconscious desire or blind impulse. A conscious act is "voluntary" (from the Latin *velle*, to will) as opposed to an "involuntary" act.

If we define the "will" as "desire or love that obeys reason," we have gone far toward laying our ghost. We have made a mysterious psychic "power" into a rather ordinary and understandable mental process. If we do as most psychologists do today and drop the term and talk of "conscious desire" or "voluntary activity," we are in the light of day where there are no ghosts.

When two or more desires come into conflict at the conscious level, there is more or less inner turmoil depending on the intensity of the conflict. An effort is made to weigh the possible consequences on the basis of what one knows and believes. A choice or decision is finally made. And a series of acts follow.

The greater part of the process of deliberation and choice consists of ideas about good or bad consequences. Whatever a person believes to be good for him determines what he consciously desires and what he eventually chooses during a conflict of desires. Hence as far as "powers" go—in the misleading popular usage of the term—one might better speak of the "power of knowledge," the "power of understanding," or the "power of good judgment," rather than the "power of will."

The fact that we can make difficult decisions and then stick to them despite "temptation" has been partly responsible for the idea of the will as some kind of coercive force. The correct explanation is that because of education and the inculcation of values and principles, we choose the long term decision rather than the short one that brute impulse, habit, and immediate personal concern might urge.

Ship-wrecked people drifting in a small lifeboat will refrain from drinking all the water they crave because they have some understanding of the torture in store for them if and when their supply is exhausted. The unexperienced, imagined possibility wins out over an immediately experienced biological urge. So it is also with a man of high principles who chooses a course of action in harmony with his beliefs instead of acting in terms of immediate selfish advantage.

Take the common case of the man who smokes too much, has tried to stop, but always returns to the weed. Is this an example of "weak will power?"

Not at all. He has never been completely convinced that smoking is injurious; on the other hand, he knows full well that his smoking has given him pleasure and is "good" for him. However, let a physician convince him that unless he gives up smoking, he will die within a year, he can stop at once. Between the pleasure of smoking and the fact of dying, the reason can make a clear choice, and the "will" will be "strong."

Similarly, a woman's persistence in following a rigorous diet to reduce her weight will depend upon the relative strength of her desire for the pleasures of the table as against her desire for a comely appearance in order to win the approval of others and, especially, if this is a strongly felt need, to attract men or hold a husband. Her "will power" or lack of it, therefore, depends on whether gustatory pleasures or social approval looms larger in her general goal of happiness.

Some women "love" food; others enjoy it. The former would often seem to possess little "will power" in following a diet; the latter great "will power"; but this would be a false inference. The lover of food *if* she were convinced that her excess fat kept men from admiring her and *if* she were lonely and unhappy because of it, would triumph over her love of food.

This seldom happens, however, because this type of woman usually has a buoyant, cheerful disposition and can "rationalize" herself out of worrying too much about all such matters. But she can get "terribly depressed" when she has to deny herself the joys of the table. What is the use of living if you can't eat!

Critical friends and relatives would say she lacks "will power." They would be wrong. She has just as much "will power" ("desire power") as anybody. What she lacks are clear aims and conviction.

When moral issues are involved, as when a penniless, starving man debates whether to steal some money during the absence of a clerk in a store, the internal debate is more complex and the decision more crucial than in these two cases of the smoker and the gourmet. But the unpleasant judgment not to steal, which runs counter to the insistent primitive biological desire for food, is not the result of a "strong will" but of all the knowledge of the social consequences of stealing, the memories, conscious and unconscious, of parental training, and of consciously maintained ideals of right living possessed by him at the time.

"This thing that I do, I do, not because I want to, but because highest considerations of duty (or love or justice) dictate my decision," is the statement of a man who has learned to recognize the *desirability* of the more remote social good rather than the immediate selfish good.

If for the phrase "training of the will," we substitute "training to desire," "training to make wise choices," "training to think," it becomes apparent that "training of the will" is only another name for education.

Education is the process of transforming an impulsive, self-centered little animal into a civilized adult who can think with the symbols of language and can thereby develop the ability to subordinate his animal impulses, habits, and immediate ends to long-range personal and social ends.

Every direct effort of a man to "train the will" (that is, to train "the desire") is so much wasted effort. He might as well train himself to lift himself by his own bootstraps.

If he wants to change his habits, learn to control his emotions, increase his determination and perseverance, improve his memory and thinking, or change his outlook and philosophy—all these things he can do and more too. And he can do them more effectively if he eliminates the popular notion of "will power" from his thinking. ♦

THE PSYCHOLOGY OF OVERCOMING FEAR

by John J. B. Morgan

To be ambitious for wealth, and yet always expecting to be poor; to be always doubting your ability to get what you long for, is like trying to reach east by traveling west. There is no philosophy which will help man to succeed when he is always doubting his ability to do so, and thus attracting failure. No matter how hard you work for success if your thought is saturated with the fear of failure, it will kill your efforts, neutralize your endeavors and make success impossible.

BAUDJUIN

FEAR IS THE NAME given to the various forms of running away from a conflict when we are powerless to cope with it. Fear is essentially an escape reaction and there are times when it is highly necessary for us to escape; ruin stares us in the face if we do not. The various bodily reactions that occur in a condition of fear are all designed to aid in this process of escape. If the thing which we do when we are afraid is appropriate the danger will, as a result, be less imminent; we can catch our breath again, we can take a calmer look at the events which precipitated the fear, analyze the factors, and perhaps decide how we can deal effectively with the situation. The natural result of this calmer view is to substitute a fighting reaction for the fear one; we retrace our pathway and engage the danger anew. In short, fear is a temporary reaction and should pave the way for a renewed struggle. Fear should be but an interlude in our fight with the difficulties which surround us.

Fear in itself is never a satisfactory form of adjustment. It is an index of temporary failure. It is a warning that we had better do something different, that we should learn more about our difficulties. It makes us retreat so that we may have a better opportunity to win because of the temporary retreat.

Fear should occupy but a small portion of our lives. If it becomes a habit it indicates that we are becoming habitual failures. The way to change such a habit is to become successful and the fear will disappear. Some persons continue to fail, giving little attention to improving their means for overcoming the objective danger, and instead, set about to overcome the fear itself. Continued failure and increased fear is the only possible result of such a procedure. Suppose you were a witness to the ravages of a madman bent on killing everyone he saw. Would you tell yourself that you must overcome your fear? Certainly you would do better to ask yourself how to overcome the madman. The only way to master a fear is to discover what it is that caused the fear and to meet that situation adequately.

Any factor which tends to prolong fear beyond its stage of usefulness is dangerous and should be avoided.

1. *The strongest ally of fear is ignorance.* Our forefathers were afraid of thunderstorms because they did not know what caused them or how they operated. They thought that the gods were fighting with each other and that thunder was caused by Thor's hammer. We have built devices to protect ourselves from lightning, our casualties from that source are few, and we are no longer afraid. Thousands of other fears of natural events, such as eclipses, meteors, comets, cyclones, diseases, volcanos, and the like, have been eliminated or have been lessened in their intensity, through understanding. Fears of silly superstitions, such as ghosts, devils, fates, vampires, and the like, have vanished.

2. *Superstition accentuates ignorance.* But this progress away from fear through learning is a halting affair due to a queer quirk in our mental processes. We fear a thing originally because we do not understand it, but this fear becomes changed to a fear of investigation of the thing which causes the fear. We become superstitious, that is, we explain the event in a manner which precludes any further study. The study of the feared event is assumed to be a wicked act which can only bring destruction upon the investigator. What a vicious circle this creates! We fear because of our ignorance and then make our ignorance a virtue and develop a fear of knowledge, the only thing which will dissipate the fear.

3. *Superstitious friends provide a fear threat.* The history of thought demonstrates that progress has been made, and this vicious circle broken, only when some hardy soul finds it more satisfying to run the risk of being injured by his pursuit of knowledge than it is to spend his life doing what the majority of persons are doing, living an existence of fear and superstition. When such a courageous individual begins to discover the laws which determine a fearsome event he finds himself confronted with a worse danger than those inherent in his field of investigation; he discovers that his fearful comrades turn upon him like a pack of wolves and tear him to shreds because he is not willing to remain in ignorance with them.

So it comes about that, while ignorance means fear, wisdom means even greater danger—the danger of vengeance from all of one's ignorant comrades—and consequently is a greater occasion for fear than was ignorance. In comparison to this latter danger one might really enjoy the fear that comes with ignorance because it is so much less than the fear which accompanies wisdom.

How can one escape this double threat: the Scylla of ignorance on the one hand and, on the other hand, the Charybdis of vengeance from superstitious and ignorant contemporaries? The great majority of people escape by joining the ranks of the ignorant and superstitious and by engaging in the persecution of the few who have the temerity to combat ignorance and superstition. One avoids trouble by such a procedure, he avoids any personal conflict by joining the majority and permitting the mob to fight his battles for him. This avoidance of any personal conflict may enable him to maintain his mental health but it is a feeble-minded way of doing it.

Every advanced idea has brought suffering to its early advocates. We accept the notion of the plurality of worlds, but Giordano Bruno, the Italian astronomer of the sixteenth century, after six years of imprisonment and two years in the dungeons of the

Inquisition at Rome, was burned at the stake for teaching it. Galileo, who discovered that the earth moves around the sun, saved his life only by recanting and asserting that the sun moved around the earth. History is filled with instances of humiliation, near-martyrdom, and martyrdom because men have sought the truth rather than submit to humiliating fear. "Truth, crushed to earth, shall rise again," but it leaves behind it a trail of suffering and death. Is it any wonder that people actually enjoy the fear that accompanies ignorance rather than face the added dangers which accompany learning? Mobs will pray, in abject terror, for deliverance from the plague of some disease they do not understand and murder the man who, in his laboratory, is discovering a cure for the disease.

Through our knowledge of the laws of nature we have been enabled to eliminate to a great extent fears of natural events. If, perchance, some new phenomenon in the physical world is beyond our comprehension, we at least take a rational attitude toward it, and our fear is merely a temporary expression of our inability to cope with it. Few persons in this present period of civilization lose their mental balance because of a chronic and uncontrollable fear of natural events.

On the other hand, modern man is profoundly ignorant of the laws governing human behavior, and because of this ignorance is much more likely to develop fears and superstitions about human relationships than he is about physical events. This ignorance covers both our own behavior and the conduct of others.

When we have performed an act we know little about why we did it. Our attempts to explain our behavior are usually silly and unwarranted. The folly of such explanations we cannot discern very clearly when we account for our own conduct but we can easily see how superficial such explanations are when proffered by others. We form plans for the future and with all the determination in our power decide to carry through the project only to find ourselves unable to persist in our determination.

In the face of this extreme ignorance of our own behavior and our inability to control our conduct, some of us may become blithely indifferent. Many of us are openly afraid of ourselves and those of us who conceal such fears usually find them lurking in the background ready to pounce upon us at the first opportunity. Some of our own thoughts may so terrify us and surprise us that we cannot understand how they can belong to us.

If we are ignorant of our own behavior, we are more profoundly ignorant of the reasons for the conduct of others. All of us develop some rule of thumb formulas to guide us in our relations to others, but they are only makeshifts and we soon learn that we cannot rely upon them. When they do not hold, we can blame the failure on the perversity of our friends, we can avoid human contacts, or we can give the same sort of superstitious explanations that our forefathers gave in attempting to explain thunder and lightning.

The way to overcome fear of people is to learn more about human conduct. Knowledge of natural laws dispelled for man the fear of natural law; knowledge of the laws of human conduct will enable him to eliminate his fear of himself and of others. Ignorance and uncertainty breed fear; knowledge and assurance dispel fear.

Having been pursued by a vicious dog a number of times you may develop the habit of being afraid of that particular dog. Such a habit is a purely reasonable one and indicates that you have not learned how to handle that dog. The fear may not stay confined to that specific dog even though you have no similar experiences with other dogs. You may carry over the fear of one dog so that it becomes a fear of all dogs. Indeed, the fear may spread further and may include all four-legged, hairy animals. It is very easy for a fear to spread from one single object to a large number of related objects.

Furthermore, the fear may readily spread to relatively unrelated objects, or to incidents which merely happened to be connected with the fear situation. If you chance to have an object hit your head when you are in the dark and in an empty house, you are likely to become afraid, not only of the object which hit your head, but of the dark, or of all empty houses, or of being alone. In fact, anything which reminds you in any way of the previous fear experience may arouse in you all the effects of a repetition of the experience. To make matters still worse the fear element from a number of vastly different experiences may combine in their effect on their victim.

Finally, it may be possible to develop the habit of being fearful even though you have no specific fearful experience from which to develop fear. You may absorb a fear attitude if you are forced to associate intimately and for long periods with a person who has a morbid or depressed outlook on life. The absorption of attitudes from those around us is not inevitable. Indeed, it is possible to compensate and tend in the opposite direction; we may see how silly it is for our mother or friend to be depressed and be over-optimistic as a result of this insight. Nevertheless, it is easily possible to find ourselves being fearful if we have to live with those who are in a state of constant dread and anxiety. When young people show an unusual tendency to be fearful at the slightest provocation it is very reasonable to expect that they have mothers or fathers of the worrying, anxious type.

What a range of possible causes may be behind the habit of fear! All the way from a series of dog bites to the contact with a brooding father or mother! What to do about it? There is just one thing to do, no matter where the habit came from, and that is to substitute a fighting habit for the fear habit. It will do no good to attempt to bolster up courage by "sheer determination" to be brave. Fear is built upon experiences in which failure is a large factor; courage is built upon experiences where success is a large factor. The way to overcome fear is to substitute the habit of success for the habit of failure.

The application of the principle which we have just stated for overcoming a fear will vary in accordance with the nature of the fear. Building up the habit of success in connection with dogs is quite different from building the habit of success as a substitute for the vague fear which developed from contact with a worrying father or mother. The difficulty lies in the fact that the more vague the fear happens to be, the less likely is the person to know what caused it. If a mother has developed a worrying attitude for reasons which are not clear to herself and if her daughter has developed a morbid attitude because of contact with her, it is apparent that the daughter will have little realization of why she is afraid. She may tell you that she is afraid she will become sick, that she will not be able to support herself, that she will fail in her studies, and the like; but the truth of the matter is that she has no notion of why she is depressed and fearful.

On the other hand, if a boy has a fear of a dog which is based on several unfortunate experiences which he remembers vividly, he has something very concrete and tangible with which to work. He watches dogs from a safe distance, he studies their behavior—their psychology, if you please—discovers that some dogs are very affectionate and harmless, distinguishes the vicious ones from the good-natured ones, and builds up rational behavior patterns for himself instead of his unreasoned fear patterns. When he has learned how to conduct himself rationally with dogs his fear of them disappears. Such specific fears do not disrupt mental life. If they are not overcome by the method just outlined they may remain indefinitely, but they do little harm—they merely make for inconvenience at times. If they become too disturbing they can be overcome with sufficient practice of the right sort.

A vague, intangible fear cannot be handled in this way because one cannot get acquainted with, and learn new reactions toward, something which exists not at all or in an extremely shadowy or tenuous form. If your fear is nothing more clear than a foreboding of some dire happening, you cannot get acquainted with it unless you trace it back to its real meaning. Vague fears do have real meaning and the first task is to get behind their mask and see them in their true light. Then they can be handled in the same simple fashion as a fear of some harmful object in our environment.

When a fear cannot be diminished by straightforward dealing with it—by getting acquainted with the object of fear and learning new ways of acting toward it—when you recognize that it is foolish to have the fear while acting in a fearful manner, it is evident that the real cause of the fear is disguised and that you are dealing with a superficial manifestation of the real fear or with some symbol which merely suggests the fear without disclosing its identity. It is because fears can be disguised that they become harmful to the mental life of the one who possesses them. The first task is to penetrate that disguise and see the fear in its true light. When this is accomplished the task of mastering the fear is relatively easy.

Not all disguises are the same. In fact it is quite probable that in each case they are so different that it is impossible to describe the true fear by a description or analysis of the disguise. All we can do is to describe some of the forms of true fear which tend to disguise themselves in order to give ourselves some sort of clue as to how to study each disguise as it comes. The forms of hidden fear which we shall discuss are only illustrative and the individual differences are multitudinous.

1. *Fears from infancy.* Fears may be established in infancy before the child has knowledge of any words with which to designate the object which causes the fear. It is not necessary to have a name for an object in order to be afraid of it. The results of such fear experiences may exist in later life as vague, indefinite fears which seem to the owner to be silly, meaningless affairs. Their obscurity is accentuated because there is no memory of the experiences which gave rise to them. Sometimes a fear attaches to some irrelevant object connected with the infantile situation and all that is manifest is the possession by the adult of a paradoxical fear of some specific object.

John B. Watson did some experiments which indicate that the establishment of definite fears in infancy is possible. He found that a sudden, loud sound caused fear in a child. He also found that children are not afraid of furry animals, such as dogs, cats, rabbits, and the like. In experimenting with one child he produced a sudden, loud sound every time the child attempted to touch a tame rabbit. By repeating this experience several times he made the child so afraid of the rabbit that he would cry and withdraw every time he saw it, even when no sound was made. This is called by psychologists a conditioned reaction. The child was at first afraid of the sound but he was not afraid of the rabbit. By repeatedly presenting the fearsome sound in conjunction with the rabbit the child learned to fear the rabbit when the sound was absent. Many things are learned in this manner and thus many fears become established.

Suppose that no steps had been taken to change the child's fear of the rabbit. It is easy to see that he could have developed into a grown person with an intense fear of rabbits and no memory of the experiences which produced this fear. The owner of such a fear would merely be able to tell you he was afraid and would probably accompany his confession with a qualifying statement that the fear was silly. He would tell you that he knew the rabbit to be harmless, that he knew he should be able to overcome the fear, but that he could not.

Watson went further, however, and showed by an experiment how to eliminate such a fear. He permitted the rabbit to appear as a minor part of a very pleasant situation—the situation being a very tasty dessert, which the child was eating. By making sure that the pleasant part—the dessert—was always stronger than the fearsome part—the rabbit—by keeping the rabbit at a respectable distance, he gradually overcame the fear. Eventually the child was taught to like the rabbit.

This experiment provides the principle which should enable even a grown person to overcome a fear, provided the fear was established in the simple manner described, and provided the only disguise is a lack of memory of the specific incidents which caused the fear.

Make the object of fear a minor part of a pleasant and desirable situation and it will gradually partake of the emotional tone of the desirable situation as a substitute for the emotional tone of fear. The change will, it must be clearly recognized, be a very gradual one.

2. *Fear of insecurity.* Normally every person should progress gradually from the helplessness of infancy to the independence of adult life. This journey should be accomplished with such smoothness that the individual has no feeling that he is achieving anything extraordinary when he is developing independence and, certainly, he should have no accompanying forebodings of the evil consequences of losing the protecting help of his mother, father, or other adults who have provided an infantile haven for him. Some young people, nevertheless, view with apprehension their insignificance in relation to the growing complexities and responsibilities of life. Leaving home produces virtual agony in some persons. Even intelligent students are sometimes so tormented with the contemplation of the responsibilities that fall upon a college graduate that they adopt all sorts of devices (failure in studies, "nervous breakdowns," infractions of discipline, and the like) in order to prevent their graduation and so avoid the inevitable thrust into the "hard, cold world." In varying degrees others are afraid of marriage, parenthood, or executive responsibility.

Such fears are very common, but seldom do you hear persons acknowledging them. They will give all sorts of excuses to explain their failure in college, their choice of celibacy, their failure to have children, or their refusal of a position of responsibility. The nobler the "reasons" these persons give, the less likely they are to be the real ones. In most instances the real cause of their conduct is fear—a fear of insecurity. They are unable to tear loose from their traditional moorings and trust to their own powers to undertake the voyage of life. They must cling to home, to some loved one, to some institution, to some law, custom, or tradition to give them stability and some measure of confidence. These persons are pitiable spectacles because they are afraid and do not realize that they are afraid, much less what it is they fear. The various social institutions should provide means for hardy individuals to accomplish more by means of cooperation than they could single handed; their function is degraded when they become solely a refuge for fearful individuals who have learned no measure of independent activity.

What conditions of infancy foster these fears of insecurity? They may be the result of too much love and affection from mother, father, or nurse. Such extremes of affection beget in the child an expectation that everyone whom he meets will bestow the same unselfish devotion upon him that he was accustomed to receive from his mother. When he discovers that such extreme solicitude is not forthcoming he feels totally lost and must either run back to his mother or, if this is impossible, is filled with a vague dread—a feeling of being lost. He must have some one to whom he may cling.

A second infantile situation which may lead to this fear of insecurity is the sudden removal of affection. This may result when

a first child who has been accustomed to an excess of attention is dethroned by the appearance of a second child. The jealousy which this situation creates may set up an attitude which follows the dethroned child through life. He judges everybody by the degree of devotion they give to him and is continually looking for signs of slights or fancied injustices when there are none. He must have love to be secure, he is sure that no one loves him devotedly, he accuses his best friends of insincerity, his wife of infidelity, pretends not to care whether anyone loves him or not; but behind all this is the hidden fear that he will eventually be stranded, a lone creature in a world of enemies.

A third reason that might underlie the feeling of insecurity is the tendency on the part of some parents to hold up before their children standards which are too high. In their attempt to make their children reach these standards they take the role of judges or critics, goading them always to do better by showing them the defects in what they do accomplish. So treated, a child is sure that he can do nothing correctly. Being always reminded of his faults he can never build up a feeling of confidence. The parents think their constant emphasis on perfection is motivating their child to do better, but in the end such treatment is more likely to build up an attitude of utter helplessness, failure, and the futility of trying to improve.

To overcome the feeling of insecurity one must make a study of the form it takes in him and try to get behind the disguise to the probable situation which caused it. If you can get a little perspective and look at yourself coolly you will realize that a grown person should not demand the same extreme devotion from any person that a helpless infant gets from his mother; the grown person should get more fun from taking care of some other person than in being cared for himself. If your fear of insecurity is largely tinged by jealousy and you can see the infantile nature of this jealousy you will understand that one does not get love from others by picking flaws with them or by demanding more love. Jealousy always drives people away from us and destroys the hopes of filling the very void that started the jealous process—the lack of love. Finally, if the insecurity is based on the insistence by your parents upon too high a standard of perfection, you can set about getting a more sane view of human accomplishment. Success is not to be measured by the attainment of some arbitrary goal which we set up in infancy, or which we have had set up for us by some doting admirer, but by the courageous adjustment to every difficulty which life presents to us.

3. *Fear of guilt.* Remorse, the sense of sin, the feeling of guilt, the pangs of conscience—these are all names for one of the most intense and persistent forms of fear that man can experience. The fears that one undergoes in the face of an objective danger are usually less intense and surely less persistent than the fears that are based on a sense of sin. The anguish that victims of conscience suffer is of extreme poignancy. Moralists tell us that such pain is deserved and that the victims are paying their just debts in such suffering. Indeed, there is a tendency on the part of "good" people to gloat over the agony of "sinners," probably because they have a subtle feeling that the "sinners" have experienced some pleasure in their "sins," of which they have been deprived, and their gloating is a form of jealousy.

The "sense of sin" is not a just retribution for stolen pleasures. This is evidenced in the fact that the degree of suffering is not usually in proportion to the degree of sinfulness of the victim. Many a hardened "sinner" suffers no pangs of conscience at all, while a holy person, one who has lived an exemplary life, may suffer untold agony because of some tiny lie or some very minor indiscretion. If the agony of conscience is a payment for wrongdoing the observer is led to the conclusion that it must be administered by a most inequitable judge. Close analysis of individuals would lead one to the opposite conclusion that conscience is largely a fear which brings suffering to "good" persons and which causes relatively little suffering to "bad" persons.

The feeling of guilt and the fear of sin may be exaggerated as a preventive, a barrier against the possibility of committing some undesirable act. This is especially likely to be adopted by a person who has already made a mistake, although the mere possibility of such an error may be enough to cause the accentuation of the feeling of sin. When a temptation arises it leads to an increase of the feeling of remorse so that the remorse so fills the horizon that there is no room left for the recognition of the temptation of the present moment. Such persons are likely to confess to many persons, to bewail their past sins and wickedness, and to manifest such agony of repentance that the hearers are filled with sympathy and are too likely to have their attention centered on the exaggerated past of the confidant. They will think that the poor sufferer is paying the just rewards for a past transgression, whereas he is exaggerating what has happened because he is afraid of himself at the present moment.

Such a person needs not so much consolation for his past as he needs encouragement to face the present and the future with assurance.

In other words, the persons who are most firmly enslaved by their fear of guilt are usually the ones who have the least need of such a restraining influence; they are the ones who are already circumspect in their behavior. The ones who need most to be restrained by their conscience are likely to have it developed least. The sense of sin cannot be explained as a form of retribution for sins committed nor as a device to keep one from committing evil acts. The conscious part of the feeling of guilt may be accentuated when one feels that he is about to be discovered in some error and to be punished for it, but there is a large part of the guilty feeling which cannot be explained in this simple fashion—it is not wholly chagrin at being caught.

The greatest part of the sense of sin is a wholly unreasonable fear which, in each individual case, is a relic of childhood. The child's first fear of sin comes when he has brought down upon himself the disapproval of his mother or some loved one. He probably has no rational explanation of why they are angry—he merely knows that they are and is afraid that the outcome of this anger will be his exile from the bond of affection upon which he has learned to depend.

Even at this early stage the degree of his fear of guilt is not in proportion to the enormity of the act he has committed, but to the degree of his emotional attachment to the beloved person and the severity of the threat that this bond will be broken. The child's first fear of guilt is the fear that he will lose his mother—that she will leave him in disgust. He begins to study the things that displease her and these things are to him immoral, no matter what the rest of society thinks about them. The emotions which are begun in this fashion adhere to him and color his adult reactions to related acts. He does not know why he has such a guilty feeling when something trivial happens; he may argue with himself, but the emotion persists. Witness the man, who gloats over the fact that he just smashed another's fender, blushing and feeling abjectly humiliated when he spills a little coffee on the tablecloth. Tell most men that their hands are dirty and they will laugh. Tell them that they have dirt behind their ears and they will become crimson.

In short, when we judge our conduct by the degree of guilt or self-approval which we feel upon committing an act, we are judging ourselves by infantile standards. The feeling is an unconscious remnant from infancy. Our feeling of guilt is no adequate measure or guide to tell us to what extent others dislike our behavior. The fear of guilt began with a fear of displeasing others and persists

as a silly fear of displeasing ourselves when we have no conscious or rational notion as to why one act pleases us and another displeases us.

How can the victim of a tender conscience train himself to rational behavior in place of his silly fears? By remembering that fear of sin is in the last analysis the fear of displeasing others and of losing their esteem as a result. If he makes a rational study of the likes and dislikes of others he will have a rational basis for his behavior. He refrains from certain acts because he learns that these acts injure other persons either physically or emotionally. He cultivates those forms of activity which he learns will bring happiness to others. He can thus substitute a social basis for morality for the irrational feeling of right and wrong which he learned in infancy and to which he still clings when he lets his conscience be his guide.

Bertrand Russell gives some good advice in this connection: "Whenever you begin to feel remorse for an act which your reason tells you is not wicked, examine the causes of your feelings of remorse, and convince yourself in detail of their absurdity. Let your conscious beliefs be so vivid and emphatic that they make an impression upon your unconscious strong enough to cope with the impressions made by your nurse or your mother when you were an infant. Do not be content with an alternation between moments of rationality and moments of irrationality. Look into the irrationality closely with a determination not to respect it and not to let it dominate you. Whenever it thrusts foolish thoughts or feelings into your consciousness, pull them up by the roots, examine them, and reject them. Do not allow yourself to remain a vacillating creature, swayed half by reason and half by infantile folly. Do not be afraid of irreverence towards the memory of those who controlled your childhood. They seemed to you then strong and wise because you were weak and foolish; now that you are neither, it is your business to examine their apparent strength and wisdom, to consider whether they deserve that reverence that from force of habit you still bestow upon them. Ask yourself seriously whether the world is the better for the moral teaching traditionally given to the young. Consider how much of unadulterated superstition goes into the make-up of the conventionally virtuous man, and reflect that while all kinds of imaginary moral dangers were guarded against by incredibly foolish prohibitions, the real moral dangers to which an adult is exposed were practically unmentioned."

4. *Fears as disguised wishes.* One of the most subtle forms of disguised fear is the fear of our own desires. The moral code which we have been taught to adopt precludes certain forms of conduct. We know we dare not do these things and so tell ourselves that we do not want to do them. These acts are "undesirable" and we assure ourselves that we do not desire to do them but, in spite of this assurance, there may be a lurking suspicion that we do desire them. We fear that if we did desire to do them we probably would do them, so we must shun the very thought that they might bring us any pleasure. We dare not desire them for fear we might perform them.

But if we admit that we are afraid to desire to do some untoward act, it is tantamount to admitting that we do want to do it, so we have to disguise the fear in order to reassure ourselves as to the impregnability of our moral position and stamina. Fears of our own desires consequently seldom show themselves in their true light, but appear as fears of other things.

This disguise often takes the form of fearing just the opposite of the thing we are really afraid of; the thing we say we are afraid will happen is precisely the thing that we wish would happen. For example, when a woman says she is afraid that her sick husband will die, she may be expressing a real fear of losing one whom she dearly loves; or she may be expressing a fear of a hidden desire that he would die. In the latter event her fear would likely be overdone, she would show extreme and unwarranted solicitude and, in the event of his death, would show an extremely exaggerated sorrow, which is really remorse for her unconscious disloyal thoughts.

Again, the girl who protests a great fear of being pursued by some man, may be really afraid of such pursuit or may be disguising a wish to be pursued. The elderly maiden lady who looks under her bed each night for the villain may be covering a desire to find some assailant. The man who is extremely afraid that he may forget a financial obligation may be hiding a wish that he could forget to pay his creditors; he is afraid of a possible dishonest act because he wishes, unconsciously perhaps, for the advantages which might come to him were he dishonest. Life is full of illustrations of such fears.

The most striking criterion of the disguised fear is its exaggeration. But even an exaggeration is easily mistaken for a genuine emotion. If the wife overdoes her ministrations to her husband it will be more likely to be interpreted by herself and by outsiders, including her husband, as an intense love rather than as a disguised dislike. The girl who overdoes her fear of being pursued by the villain will consider this fear as evidence of unusual virtue rather than as a hidden desire which would be abhorrent to her.

It is this very exaggeration which makes these disguised fears potential threats to our mental health. If we could successfully disguise undesirable wishes and could gain more peace of mind by so doing, there would be no reason why we should not continue any such disguises which we may have and even to cultivate others. Why not continue in our sublime ignorance and bliss? For the simple reason that the more persistent the hidden desire becomes the more we need to accentuate the fear which serves to hide it until the fear becomes an energy-consuming force which may tend to disrupt our whole peace of mind.

Now let us go still deeper. Suppose we could dig out all these hidden desires and look at them squarely. Would we find that these desires in and of themselves were bad? Quite the contrary, we should find most of them very worthy and even those which, at first sight, might appear to be unworthy would probably be so merely because they have become distorted by some queer thinking on our part. When hidden behind a disguise of superstition and uncertainty the most wholesome desire can look like a specter and frighten the most hardy individual. When we penetrate such a mask we shall find that it is not the desire itself but the emotional attitude which we have built up around it which should be changed. It may be that we have conceived a poor way for attempting to attain our desires, in which case the mode of endeavor should be corrected rather than the desire relegated to the limbo of forgetfulness.

Certainly there is no reason why a young girl should be afraid to face her desire to be attractive to young men to such an extent that she must show it only in the perverted fear of being pursued by any strange man she happens to see on a dark night. She would do much better to tell herself that she desired to be attractive, and then calmly to look around to select the men upon whom she could make an impression and at the same time maintain her personal dignity.

Fears do drastic things to their victims:

1. *Physiological changes.* Fears cause, in the first place, mighty physiological changes. The heart beats faster, breathing is increased, digestive processes are retarded, blood pressure is increased, there is an increase in muscular tension, the pupils become larger, the speech organs are affected so that the victim may emit cries or be paralyzed into silence, and certain internal glands increase their activity and accentuate general activity. These effects occur in spite of any attempt on the part of the victim to stop them. One

may argue that he is not afraid but, if he is afraid, he will experience these violent reactions within himself. For example, a small boy, being frightened by a dog, ran to his father and attempted to hide his fear of the dog. His father asked him if he were afraid, to which he replied: "No, I am not afraid, but my stomach is."

Furthermore, these changes do not immediately subside when the occasion of the fear is removed. Many persons have had the experience of being frightened in a traffic tangle. They may extricate themselves almost automatically and in a few seconds find the crisis over with their car safely landed at the side of the road. Having passed the crisis with little evidence of fear, they now sit, with no immediate occasion for fear, filled with tension and overcome with trembling. It takes longer by far to calm down from the emotion of fear than it did to get out of the traffic jam. In fact it may take hours, or even days, to get completely over a violent fear reaction. This is normal.

2. *Motor incoördination.* Because of its very nature fear makes impossible the smooth operation of our muscular apparatus. After such a shock as the foregoing it would be hard to conceive of the driver being able to be as smooth and deliberate in his handling of his car. His hand would shake, his foot would tremble on the accelerator, he would look anxiously and nervously this way and that, he would sit more erect in his seat, grip the steering wheel more firmly, and make a zigzag trail. If he tried to carry on a conversation it might easily happen that his voice would be unsteady —he might even stammer. If the shock were extreme he might be totally incapable of driving. One should not be apprehensive because of such violent reactions. They indicate that the subject has made a healthy reaction to the accident. It would be unwholesome if he could maintain his poise and have absolutely no reaction to such a violent experience. All he needs, to overcome this trembling and lack of motor control, is time. If he admits he is afraid, joins with his friends when they laugh at his trembling, and watches with a little scientific curiosity his various performances, he will recover more quickly than if he attempts to fool himself and others into thinking that he was not frightened.

3. *Self-consciousness and blushing.* Most of us try to conceal from friends any fear which we may feel. One reason for this is our realization that persons admire strength in others and look with disparaging eyes upon the fearful individual. This supplies an impelling motive to hide any manifestations which might reveal fear. We may succeed in suppressing trembling, stammering, crying, or other indices of panic, but the fear will then play the traitor to us and reveal our true feelings in the form of manifestations of self-consciousness—blushing and the like.

The usual procedure of a person who recognizes his self-consciousness is to attempt to conceal it. Usually he is not very successful in this and to his original fear is added the fear of what others are thinking of him. His blushing is increased and he is forced to retire from the scene in the most extreme humiliation and chagrin.

Such discomfiture is the result of dealing with self-consciousness in the wrong manner. The contemplation of a fear-inducing object without doing something about it only accentuates the fear. One may argue with himself that he is not afraid in such circumstances but argument is of little avail and the fear will increase. Now, in self-consciousness the object of which one is afraid is oneself. It does no good to reiterate that one is not self-conscious—such affirmations only keep the situation at white heat. Something must be done, some active and satisfactory reaction must be made. What might that be? Think of something else besides yourself and self-consciousness will depart.

When you are trying to make an exceptionally good impression upon some one who is held in high regard this situation is seen at its peak. You are afraid that you are not making a good impression and keep thinking about yourself. Divert your attention from yourself to a study of the interests and personality of the other person and you will find that this will take your attention from yourself and the self-consciousness will disappear.

4. *Worry and exhaustion.* Fear which is not circumvented by the method of doing something definite to the fear-inducing stimulus results in a great expenditure of energy which grows with the strength and persistence of the fear. The fatigue which results from this useless expenditure of energy is often explained as the result of overwork but it is seldom that this fatigue condition can justly be attributed to work. The work may be excessive because the subject is using it as a distraction device—something to enable him to forget his fear. But the work without the emotion would seldom cause excessive fatigue. It is the internal tension produced by the fear which has the real debilitating effect.

If the fear is one of the subtle disguised fears we have described, the fatigue is accompanied by excessive worry about all sorts of trivial things. Chronic worriers are seldom helped by removing the cause of the worry about which they complain for the good reason that this factor is seldom the real cause of the fear. It is a disguise in itself. The chronic worrier needs to get at the underlying cause of his feeling of failure and when he has dealt it the death blow the tendency to worry will disappear with it.

5. *Queer compulsive acts.* Disguised fears are quite likely to lead to ill-timed, spasmodic, overdone, and queer behavior. The fear drives its victim to do something. Not knowing why he is afraid, he will most surely do the wrong thing, but he will still be driven to continue to act, even though it is apparent to himself and to others that his behavior is silly. Such conduct is known as compulsive activity. The victims of such an urge will tell you that they are acting in a peculiar manner, they will tell you that they do not know why they act as they do, but that they have a strange impulse to continue the conduct.

Instead of attempting to control the compulsion, the victim of such an impulse should search for the real cause of the fear if he ever expects to make his conduct rational. For example, a person may be filled with a fear of moral guilt. This fear may take the symbolic form of a fear of having his hands defiled. To correct this guilt he will feel an urge to cleanse his hands and may continually wash them. He can argue that his hands are clean, he can find no trace of dirt on them, but he will wash and wash them incessantly.

Such a compulsive act may be the sequel of a wrong act or it may be the expression of a fear of committing an act by a person whose conduct is faultless. In the first case it is backed by a fear of getting caught, a fear of suffering the consequences of the act; in the second the fear of the consequence is exaggerated as a safeguard against it.

Throughout our discussion we have given incidental suggestions as to how to deal with fears. We shall now bring these together and give them coherent, practical form:

1. *Do not be afraid of fear.* Fear is not an enemy, it is an ally. It is a device to make you stop fighting when you are getting the worst of it. It has the same value in the mental world as pain has in the physical world. A man with no pain sensations might easily burn his hand off. A man with no fear might easily go to his ruin.

2. *Use fear as a preparation to fight.* The period of inactivity which the fear imposes should be used as a preparation to fight. The sequence should be: fight—victory or fear—reason—fight—victory or more fear—reason—fight—victory or more fear—and so on. The use of reason should make each fight different from the preceding one and so increase the chances of turning previous defeat to victory.

3. *Develop an insatiable curiosity about any fear-producing situation.* Let this curiosity lead you to learn more about the fear stimulus. This has a double advantage. It takes your attention from your own feelings and thus diminishes the fear and at the same time enables you to deal more effectively with the object which caused the fear.

4. *Do not fight your fears. Fight the things which make you afraid.* The former line of conduct will merely accentuate the feeling, the latter will help you to get rid of the occasion for the fear. Fighting fear is a subterfuge usually adopted to avoid the harder task of fighting the thing which makes you afraid, but such a subterfuge is a prelude to inevitable defeat.

5. *Penetrate to the real cause of disguised fears.* A disguised fear can usually be recognized as such by the fact that it appears to be silly, does not fit in with the situation which is its supposed cause, and does not yield to methods of adjustment which succeed with a straight-forward fear. If you conceal from yourself the fear of losing a loved one and explain your fear reactions as a fear of poverty, obviously you cannot change your fear by accumulating wealth. If you tell yourself that you are afraid of poverty, and if your fear increases the more money you acquire, you can be assured that it is not poverty that causes the fear. You must get at the real cause to enable yourself to adjust with adequacy.

6. *Do not let fear become a habit.* If you find yourself becoming timorous whenever a certain situation presents itself, substitute some other reaction for the fear one. Anger is a good substitute. Humor is excellent. Put yourself in an observer's position and notice how funny you look when you are afraid. Whistle, sing, shout, do anything rather than let yourself settle into an habitual fear. Habitual fear is the habit of being ingrown. Fighting is the habit of being outgrown or objective. Always aim to substitute the habit of fighting for the habit of fear.

When used correctly fear is man's ally in making wholesome adjustments to life. It is only when misapplied, exaggerated, or otherwise perverted that it becomes a threat. Some of these mistakes should now be apparent to the reader, but there are some which need specific mention.

1. *Morality based on fear.* The best type of moral person is the one who is guided by a desire to do the things which would be of direct benefit to his fellows. He has a highly developed social sense and his virtue is a positive endeavor to live up to the conception of service which this implies.

Too often moral behavior is purely negative—consisting of the avoidance of certain acts which are called immoral. If the emphasis is placed upon negative inhibition of behavior the tendency will be to search for some device to check aggressive conduct. One does not have far to seek until he discovers the tremendous negating function of fear. If one is afraid to do a certain thing the action is not likely to be performed. Why not use all the devices at hand to accentuate fear until one becomes terrified at the very contemplation of certain acts?

The value of such morality is very questionable. In the first place, the exaggerated and continuous emotional strains which such fears engender consume so much energy that the victim of them has little left to devote to worthy, positive endeavors. In the second place, the individual may find that the acts in question are not so certain in precipitating the dire consequences as he was first led to believe. His inhibitions are, consequently, likely to weaken as he sees life from a more rational standpoint. If acts are wrong only because one is afraid to do them and the fear is weakened or removed there seems no logical reason for being moral. The only solution is to exaggerate the fear or to become immoral. Certainly this is an undesirable sequel.

The truly moral person is not worrying about how much punishment he will have to suffer for his sins. He is so busy doing worthwhile things that he spends little time contemplating either rewards or punishments.

2. *Discipline is a poor form of control.* Just as the control of one's own conduct by fear is unwise so the control of others through fear is to be deplored. Discipline is the application of fear to other persons in order to force them to do our bidding. So long as the person in power is able to intimidate his subordinates, discipline may be of service to him; but the threats must be made increasingly stronger as the subjects become accustomed to them until a panic follows the very thought of disobedience. Such a state of mind is not conducive to mental health. While the places where discipline is used in this drastic fashion are becoming fewer in modern life, we are still victims of times, not so remote, when fear was given an important place in social control.

If discipline is limited to control by force in order to restrain persons of immature judgment from doing that which would injure themselves or others, it is a justifiable measure. When it is used in place of control by the inculcation of principles of reason in the subject, it can lead eventually only to disastrous results. Discipline is used in too many instances because it seems easier to frighten a person into conformity than it does to give him sound reasons for his behavior. In other instances it is used to force persons to do things for which there is no justification. If people cannot be made to obey our wishes except through intimidation, it is quite likely that our wishes have no merit. It is possible that we should not be obeyed were all the facts known. Obedience that cannot stand the light of reason had better be abandoned.

3. *Attempts to hide fear.* If a person attempts to hide his fear instead of dealing directly with the situation which produced it, he is likely to develop some very harmful types of behavior. One common method of hiding fear is to compensate by bravado. The weakling in the executive's chair is more likely to strut than the man who has a genuine confidence in his ability. The latter does not need to exaggerate and assume any show of importance. The one of limited accomplishments is more likely to tell you about them than the one who has done much. The same thing holds of the person who puts on an exaggerated front of intrepidity. Penetrate his disguise and he goes to pieces in the most pitiable panic.

Here, again, we have an illustration of dealing with the fear itself rather than with the cause of the fear. The man who compensates is trying to hide his fear. If he takes an attitude of bravery in order the better to cope with the threat which faces him, well and good. If he takes such an attitude to convince himself and others that he has no fear he is sure to become more and more timorous at heart and this underlying attitude will eventually manifest itself.

4. *The search for thrills.* There is still another danger, the danger of enjoying fear. Having recovered from a panic with the realization that one is safe, one experiences an exquisite sense of relief and satisfaction. This latter emotion may be so satisfying that the subject of it desires to experience it again. In this quest he does foolhardy and even lawless acts in order to precipitate a fear that will reproduce for him the satisfaction of escape from danger. So long as these endeavors are limited to such things as college pranks, riding roller-coasters, and such sports as ski jumping, they are wholesome. When they take the form of juvenile hold-ups, bank robberies, and the destruction of property, one pays too dearly for his thrill.

We have pointed out some of the pitfalls that result from a misuse of fear, anxiety, and worry. Because fear is misused does not imply that it should be eliminated from life. The knowledge of its abuses should enable us more intelligently to use it effectively and at the right moments. ♦

WHY DO GOOD PEOPLE SUFFER?

by R. Lofton Hudson

SOONER OR LATER everyone has to face the temptation of cynicism. It is a much more common and destructive sin than most of us realize. It is the attitude that nothing matters very much, that most people are selfish and bad at heart, and that nothing can be done about the sorry plight of this world. It is best expressed by the writer of Ecclesiastes in the words, "Vanity of vanities; all is vanity," and in most of the remainder of that pathetic Old Testament book.

It is not hard to recognize cynical and bitter people. They look at love and say that it is a kind of glorified selfishness. Marriage to them is merely legalized adultery. The home is a kind of artificial restriction prescribed by narrow physicians of a traditional culture. Morals are the rules laid down by weak, childish people who are not strong enough to get what they want when they want it.

They look at government and remark that diplomacy is the art of lying, and history consists of the lies that men have agreed on. In religion they find only myths and old wives' tales and out-of-date rituals. They look at reforms and see only the "will to power" and the lust to make a name by frustrated sentimentalists. For them the only reasonable thing to do is to look out for "number one" and let the rest of the world take care of itself. As Mark Twain said, "Everybody for himself and the Devil take the hindmost."

What is the matter with people who get so bitter in a world that desperately needs faith and concern? I think that they are mad. They are mad at society or at the universe or at God—because things have not turned out as well for them as they wished. They have been hurt and are reacting with revenge. In modern terms we say that they are reacting to frustration in a negative manner.

God pity cynical people! Nothing is quite so crippling, for cynicism does not see the good in people; it sees only the bad. Henry Ward Beecher said that "the cynic is one who never sees a good quality in a man, and never fails to see a bad one." Oscar Wilde defined a cynic as one who "knows the price of everything and the value of nothing." Cynicism, you see, does not salvage what is left in life; it throws out the baby with the wash.

Most of us know the experiences which can bring on cynicism in some people. A wife loses her husband who is a good man and who, it seems, should have had many more years of service upon this earth. Immediately she asks why. A man loses his health and has to go through years of suffering and semi-invalidism. He says, "Why did this happen to me?" A leader is betrayed by dishonest and ruthless associates. He looks upon the weakness and depravity of human nature. His studied conclusion is that man is intrinsically and incurably a rascal, and he refuses to look at any other viewpoint.

Although sympathetic with people who become bitter and resentful in such experiences, we should not excuse them—or ourselves—too easily. Some people allow themselves to act like petty, jealous, peevish children who have been denied the neighbor children's toys. In other words, once in a while you run across some half-grown man or woman who needs a good sound spanking. As one of my friends says about such people, "They are born in the bilious mood, the objective case, and the whining gender." If they had been present at the council held before the world was made, they would have voted against creation. If they won't take help to overcome their negativism, beware of their "poison" in any group, slap their hands at times, and pray that their number will not increase.

But aside from the cynics, the sour-pusses, the perpetual gripers, and the destructive critics, we had just as well face the fact that human suffering, especially when it seems to be coupled with injustice, is one of the greatest hindrances to belief in God. Almost every day we see conditions that baffle the best of us—at least they baffle us when they get very close to us. We see little babies born as hopeless idiots or imbeciles; we see fine, wholesome personalities deformed by insanity; little children made incurable cripples by infantile paralysis; innocent wives suffering from social diseases because of the sins of wild husbands; thousands of people destroyed in a few moments by cyclone or earthquake; and good, noble people forced to suffer for years because of arthritis or some other painful condition. "Can God do anything about these conditions,

or does he use them to ultimate spiritual, good ends?" we ask.

It is very easy for those who are in good health and have a good bank account to be incurable optimists, but what will they say when tragedy stalks into their homes or disease germs steal into vital organs or death knocks at the door? Life can be horrible as well as beautiful. When suffering comes, men and women begin to ask *why* and to notice that nature, instead of acting according to love, is "red in tooth and claw." As one of our modern poets said,

My son, the world is dark with griefs and graves,
So dark that men cry out against the heavens.

It was Helen Keller who said that "although the world is very full of suffering, it is also full of the overcoming of it." Try as we may, we cannot avoid suffering, physical and mental, not even by calling them illusions and unreal. What are their uses, then? All disease and affliction are a challenge to the power of God. Sometimes it is God's will to heal the diseased; sometimes to provide hospitals for his care; but always such things challenge human personality to appropriate God's grace and power in dealing with these things.

An unknown author illustrates how faith and love can take the right attitude toward suffering in these words:

Oh, the world's a curious compound,
with its honey and its gall,
With its care and bitter crosses,
but a good worl' after all;
An' a good God must have made it—
leastways, that is what I say,
When a hand is on my shoulder
in a friendly sort o' way.

That is the secret of optimism instead of pessimism, "a hand is on my shoulder." Suffering is a call to the people of God to do something about all of the sorrow in the world, and that is exactly what Christians are doing. As a pastor, I could cite numerous examples of how God is using His children to show what He can do in such a world. What are *we* going to do in the face of difficulties? Good people suffer because their suffering is necessary to some phase of God's redemptive program in the world. To say that the world would be better without suffering should lead us to inquire, "Better for what?" If we are so childish as to think that the purpose of life is comfort, security, and pleasure, then of course suffering will never make sense. But if the purpose of life is the growing of great people, then surely it is well that we should live in a world that presents a constant challenge to heroism.

It has been the testimony of people through the ages that suffering, when we take the right attitude toward it, brings a closer walk with God. When Paul prayed three times that the "thorn" might be removed from his flesh, God said, "My grace is sufficient for thee: for My strength is made perfect in weakness." Then Paul declared, "Most gladly therefore will I rather glory in my infirmities, that the power of God may rest upon me." No wonder he could write about trials and tribulations as blessings in Romans 5:3–5.

Of itself, suffering has never accomplished a spiritual victory. Only as the sufferer has the right attitude can pain be used for God's purposes. What is the right attitude? In the first place, never ask *why*. It does no good. I remember a fine woman who lost her only son during the last war. She came right on to church the next Sunday. As she went out of the door, I said, "My dear. it does no good to ask why, so do not ask it." Her reply was, "But how can I help asking?" My answer was, "Faith will find a way in time." Any reason you might think of for a disaster would likely falsify reality, and it is certainly the height of arrogance to expect God to tell us all of His reasons. Ours is not to understand but to overcome.

Second, we can allow our suffering to bring us to God. Faith is the only solution to the problem of evil. But faith means to surrender our stubborn wills to God and say, "There are many things which I do not understand, but I trust Thee always to do right; Thy will be done." To grumble, to question, or to criticize God is to show that we do not really believe that God loves us and to doubt that He will always do right. When you really believe with all your heart that God will always do what is best for us, you don't have to ask why. ♦

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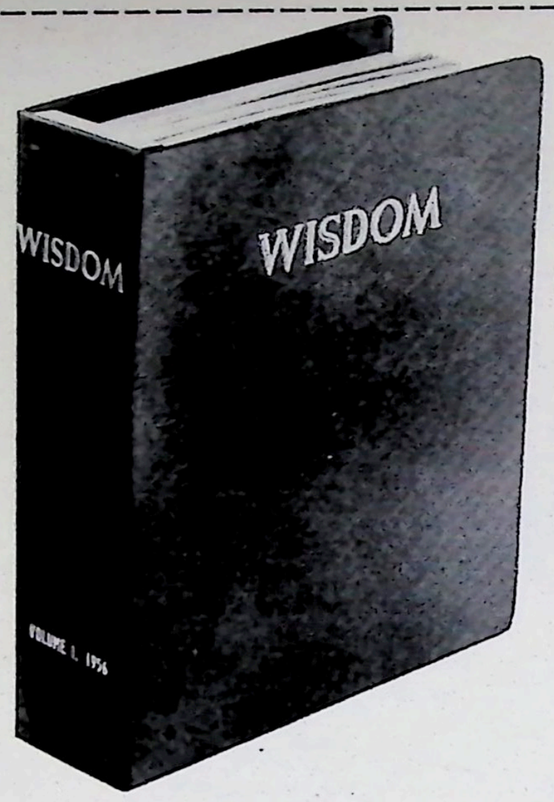

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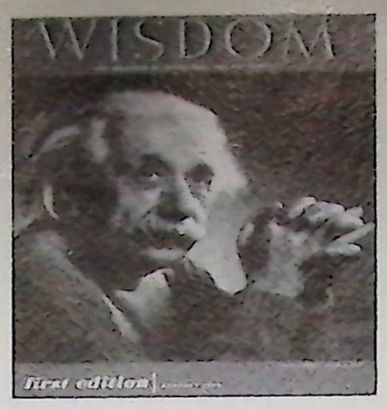

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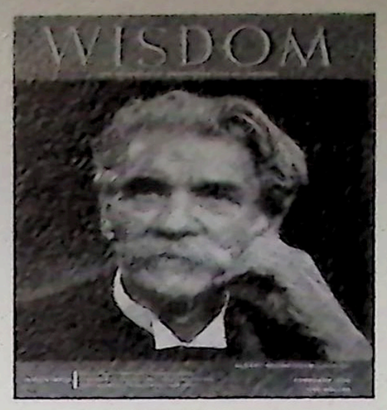

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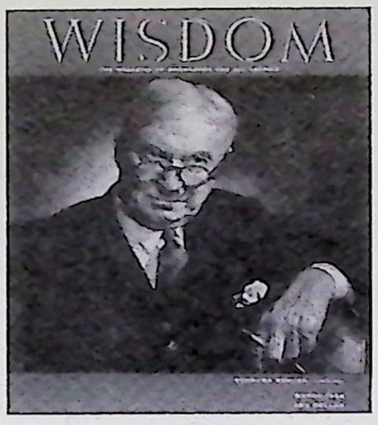

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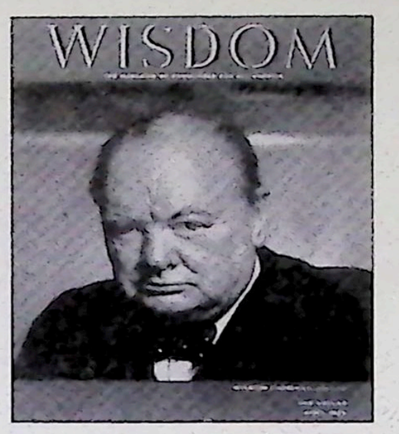

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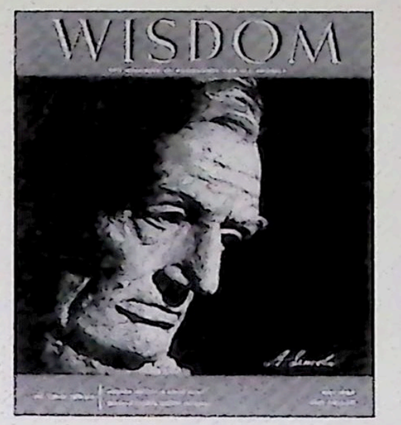

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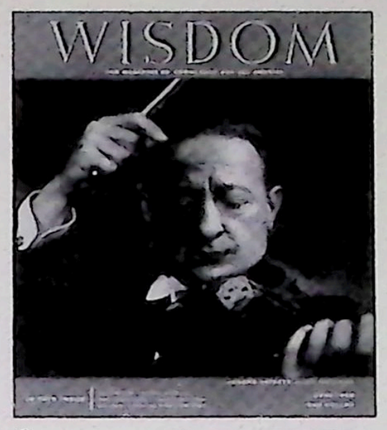

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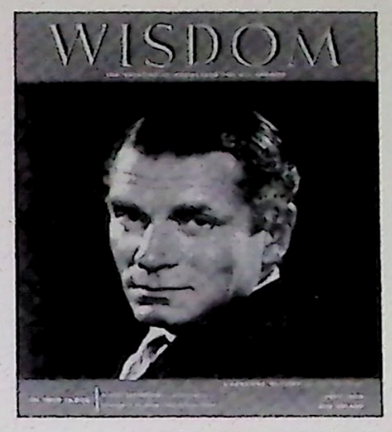

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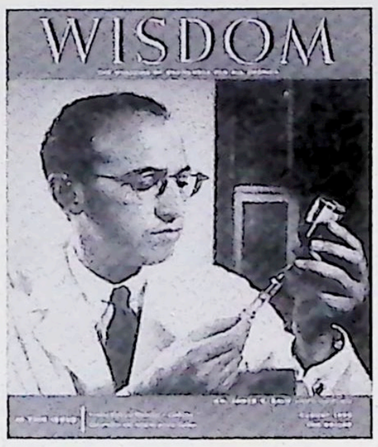

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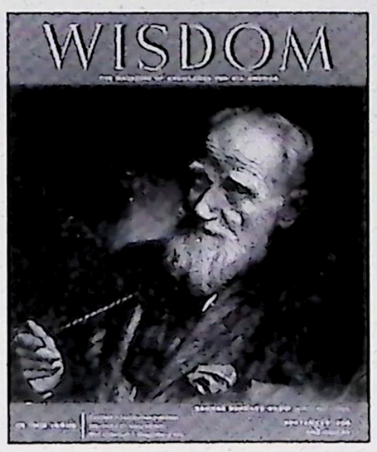

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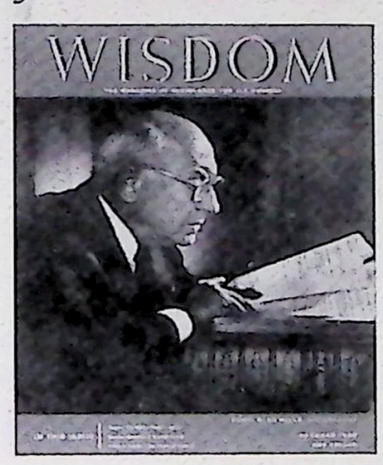

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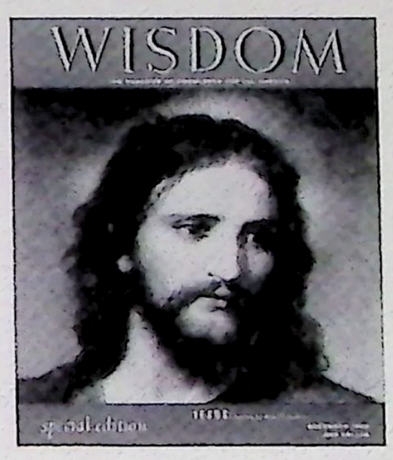

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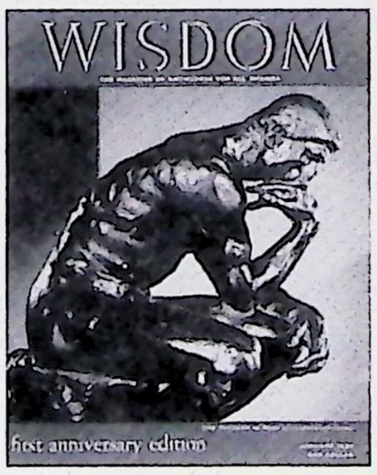

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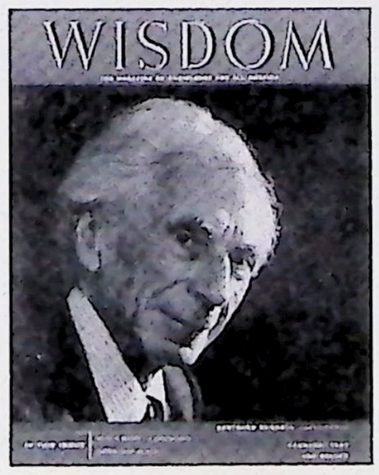

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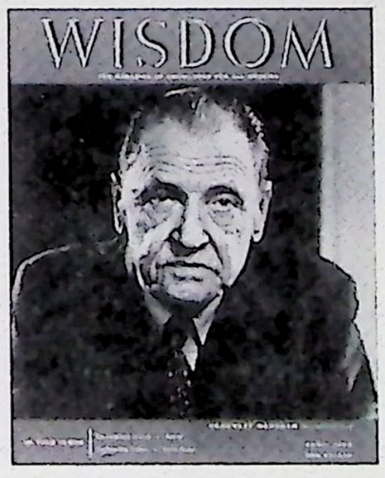

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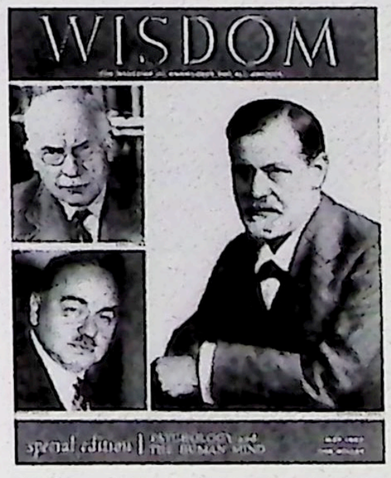

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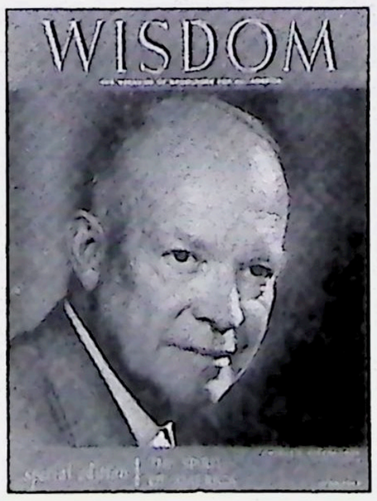

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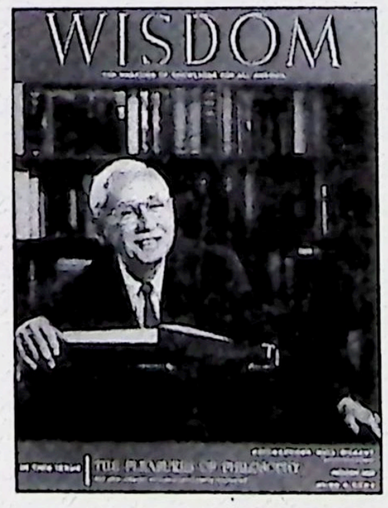

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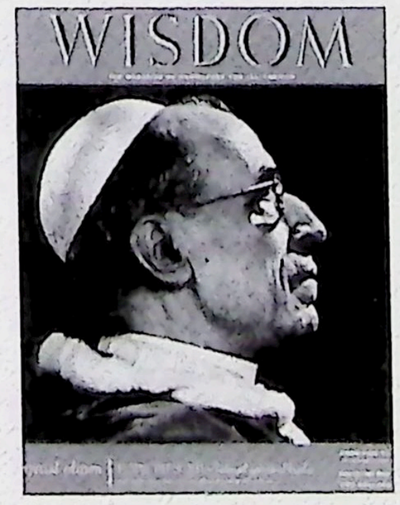

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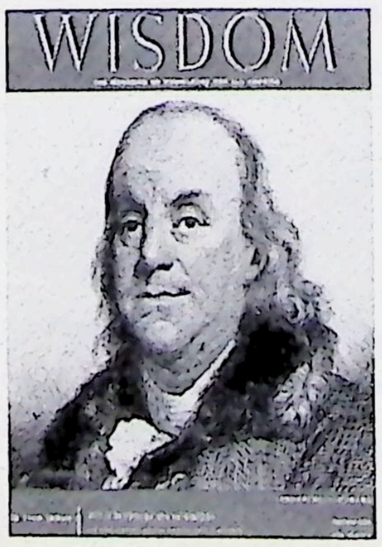

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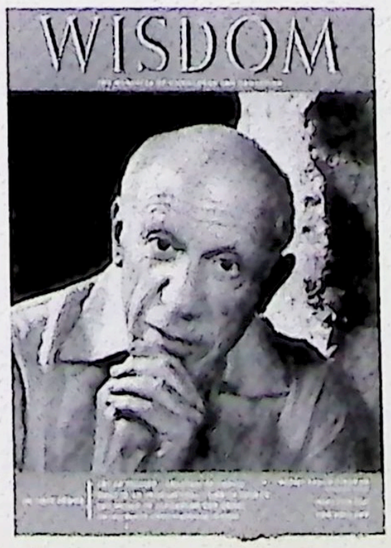

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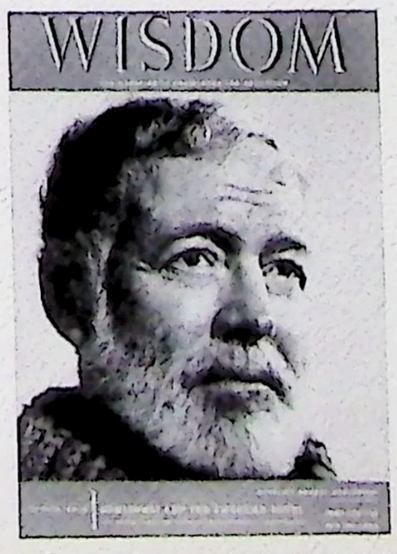

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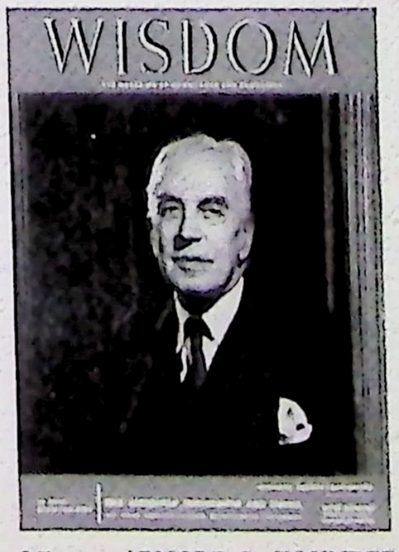

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